No. 2120.24 v.69. 1922



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VOLUME 69 APRIL, 1922 NUMBER 1

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THE INLAND PRINTER

Feb'd APR 10 1922 B.P.L.

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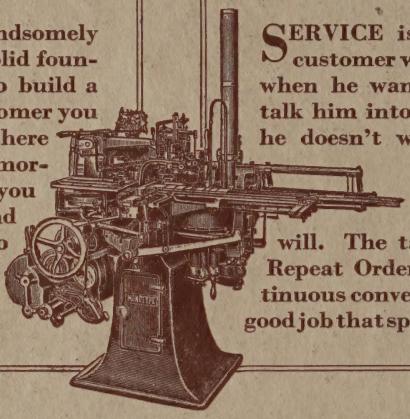
THE LEADING BUSINESS & TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING & ALLIED INDUSTRIES

PRICE 40 CENTS

PUBLISHED BY THE INLAND PRINTER COMPANY, CHICAGO, ILLINOIS

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PHILADELPHIA

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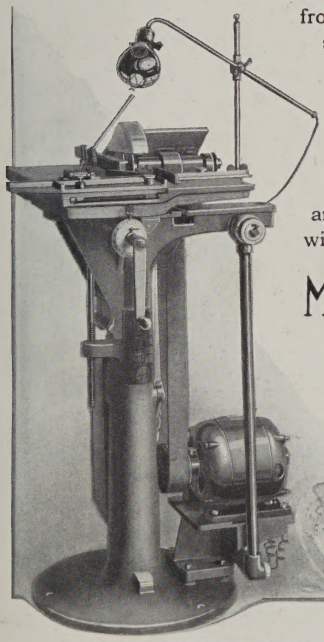
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The Inland Printer

VOL. 69, No. 1 APRIL, 1922

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

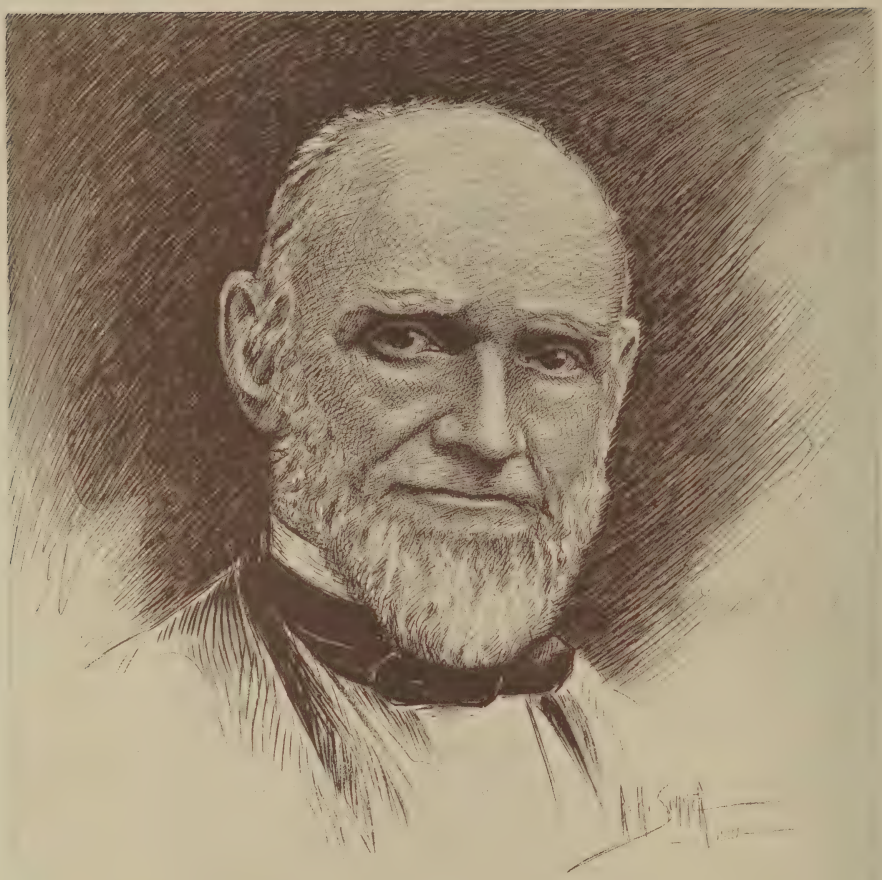
New York advertising office, 41 Park Row.

Address all communications to The Inland Printer Company

TERMS: United States, $4 a year in advance; Single copies, 40 cents. Canada, $4.50 a year; Single copies, 45 cents. Foreign, $5 a year; Single copies, 50 cents.

Entered as second class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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EARLY MASTER PRINTERS

DAVID BRUCE, JR.

1802-1892

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 69 APRIL, 1922 NUMBER 1

OPERATING A PRIVATE PRINTING PLANT

BY PHILIP BENJAMIN REISTER

While this article is written with specific reference to the private plant, the subject matter is just as applicable to the regular printing plant.—Editor.

"WHAT elements of efficiency were transfused into your department to elevate it from an investment that was merely self sustaining to one so highly profitable?" "What is the physical lubrication you have applied in stimulating production, eliminating confusion, and creating a desirable working atmosphere?" Salesmen, supervisors of local printing plants, and others who have had occasion to visit the printing department of the Rudolph Wurlitzer Company, at Cincinnati, have frequently asked these questions, couched in different terms, but implying the same meaning. The brief generalities which follow answer these questions, but, while the queries were of local origin, my explanations attempt to present a general aspect of privately operated printing plants. The article does not, however, offer a prescription for alleviating the friction frequently existing between the advertising and printing departments of private concerns, with the evils which inevitably follow and reduce production and efficiency.

Possibly the principal factor in stimulating production in the Wurlitzer plant was the inauguration of a press production chart, creating a surprisingly interesting competition among the pressmen. It also visualized the tendency of output, and by shifting pressmen, when practicable, revealed their comparative efficiency. Illustrative of this fact, the production record of the Wurlitzer plant for last October (Fig. 1) will demonstrate its effectiveness. Assuming charge of the department in March, 1921, the writer investigated available records of previous production, which revealed that peak impressions on four presses was 504,485. The first month following the introduction of the chart a total of 684,000 impressions was registered. This substantial increase, it will be appreciated, can not be entirely attributed to the effect of the visual chart, but also to establishing a routing for work, and keeping stock and forms ahead of the presses.

OCTOBER PRESS PRODUCTION
Wurlitzer Printing Department

Date	Press 1	Press 2	Press 3	Press 4	Multigraph	Changes	Total
Oct. 1	1,880	10,000	5,270	10,500	6,170	24	33,820
3	6,000	10,000	6,250	12,000	18,000	22	52,250
4	3,770	5,750	8,000	14,500	18,100	31	50,090
5	2,700	5,800	8,500	12,000	7,800	30	36,600
6	1,500	7,050	4,320	13,000	25,600	44	51,470
7	4,700	8,500	7,700	11,000	18,350	22	50,750
8	5,000	8,000	3,750	12,000	23,500	14	52,250
10	4,000	14,000	11,000	13,500	22,000	14	64,500
11	3,100	11,100	**14,000**	14,000	9,300	14	51,500
12	2,200	7,100	6,000	13,500	21,500	35	50,300
13	4,400	12,000	6,500	11,000	16,000	22	49,900
14	5,300	9,700	4,217	13,000	100	18	32,317
15	3,110	12,000	4,400	7,500	23,050	24	50,060
17	4,300	9,800	10,900	**17,500**	11,000	24	53,300
18	6,500	6,250	9,200	12,500	13,300	28	47,750
19	4,010	10,500	6,060	8,500	13,200	23	42,270
20	3,960	12,600	9,550	12,000	**28,500**	14	66,610
21	3,100	14,000	10,650	13,500	23,000	18	64,250
22	6,050	6,900	5,550	12,500	16,050	22	47,050
24	7,700	11,750	8,750	9,000	11,620	21	48,820
25	**8,500**	14,100	11,250	14,500	15,200	19	63,550
26	4,825	**14,125**	10,001	13,000	26,000	21	**67,951**
27	5,870	12,175	8,150	14,500	8,625	22	49,320
28	5,470	13,850	8,400	15,500	15,500	26	58,720
29	3,900	10,500	10,535	13,500	22,000	24	60,335
31	7,100	4,900	14,000	12,200	5,000	23	43,200
26 days	118,805	262,050	212,903	326,200	418,965	599	1,338,923

Total impressions this month..... 1,338,923
Total impressions last month..... 967,139
Gain this month..... 371,784

AVERAGE IMPRESSIONS PER DAY

Press 1..... 4,400 Press 3..... 8,150 Multigraph..... 16,114
Press 2..... 10,000 Press 4..... 12,540

FIG. 1.

The difference between a plant slovenly operated and one efficiently piloted represents the financial divergence of the annual statement. A brief of this situation may be extracted from the following comparison (Fig. 2):

December, 1920	June
470,500 — four presses.	830,662 — four presses.
January, 1921	July
489,000 — four presses.	716,452 — three presses.
February	(One broken down entire
504,485 — four presses.	month.)
March	August
424,842 — four presses.	807,332 — three presses.
April	(Broken press not replaced.)
684,000 — four presses.	September
May	941,869 — four presses.
689,266 — four presses.	(Installed small Pearl.)

FIG. 2.

December, 1920, to March, 1921, was a part of the fiscal year preceding the one just past, and the printing department showed a net profit of approximately $350 for the year. The first six months of the past fiscal year showed a profit averaging better than $700 a month, attributed to the fact that with the same equipment and virtually the same working force, the first six months averaged 275,000 more impressions a month than the peak output of the preceding year.

Subsequent charts also convincingly demonstrated the superior production of satisfied workmen, as the following example will indicate: We paid Conradi $27 as a feeder, and another feeder $21.50. Conradi increased production on press No. 3 the first month in our employ by over 50,000. The following month we shifted feeders so as to get a greater output on press No. 1. Conradi showed a gain on press No. 1 of 35,000 over all preceding months, while the $21.50 feeder lost approximately 40,000 the same month. Our present policy is to secure the best employees possible, and pay them consistently good wages.

Coördinating and remedying a deplorable inefficiency in the composing room required the paying of a more attractive wage for a compositor who is employed the major part of his time in setting tasty and distinctive advertisements, from which mats are made for our newspaper schedules in the twenty-five leading cities in which Wurlitzer stores are located. Experimenting with the present day so called journeymen only produced a large turnover. Finally we secured an unusually versatile compositor and placed him on a piecework basis, an arrangement which has proved mutually profitable. Other workmen were assigned to jobs for which they showed special qualifications.

Machinery, lighting, heating, sanitation, are problems which should be determined to the mutual interest of operator and manufacturer; allotment of areas should be considered to afford ample space for convenience in movement and expedition. Plants poorly managed in these elements will be poorly manned by unskilled craftsmen, even though flattering wage inducements are offered capable workers. Inadequate or unsuitable tools are productive of work that is inferior and lacking in taste. A compositor may be pregnant with artistic ideas of typography, and appreciate the principles of symmetry, simplicity and all the canons characterizing perfect work, and yet produce work full of type incongruities. A few series of type faces, with cases full and clean, an abundance of quads and furniture, a variety of simple ornaments, and standard fixtures are efficiency accelerators.

A pressroom may be adequately equipped, and its pressmen thoroughly acquainted with superior makeready, but if denied tympan, tissue and other accessories necessary for satisfactory presswork, the results will be disappointing. The luxuries of yesterday have become the necessities of today. Materials in every department for instant and uninterrupted service is an economy that has been proved. Most materials in a printing plant may be selected with a reasonably definite assurance regarding results, but ink is a problem which is never fully determined until the work is printed and dry. A pressman may devote abundant time to makeready, use seasoned rollers, and take every precaution in applying proper presswork principles, yet the results will be unfavorable if he is supplied with a poor grade of ink or ink that is unsuited to the stock. A good grade of ink, or at least a medium grade, is an absolute economy.

Discrimination in the purchase of paper will effect a tremendous saving each month, a matter in which the private plant often displays extravagance. By keeping in touch with the market and taking advantage of bargains but never overstocking, inviting bids from competitive paper houses, using lighter and cheaper grades of stock when suitable, the plant supervisor is performing a service equally as important as establishing efficiency methods in the mechanical operations. The tendency of many private plants is to virtually standardize on a stock, using a good grade of twenty pound bond for forms on which sixteen pound would be entirely satisfactory. The advertising slogans of national paper houses are not always suggestions which are practicable.

Acquiring additional equipment for expansion is an extremely important problem, and the desirability of such equipment should be determined by a rational buyer who can not be deluded by salesmen of efficiency equipment or be prejudiced against all modern innovations in the printing field. Considerations in purchase of machinery should be versatility, simplicity, durability and saving values. The successful printer will not install a machine which would be non-productive most of the time — the private plant has less occasion to buy equipment for work of a specialized character — but he should not erect a barrier to composite efficiency by delaying a purchase which will eliminate mechanical labor and liquidate its purchase price within a reasonable period of time.

In the final analysis of any business, the computing of operating cost is the fundamental factor in determining its financial stability. The enterprise which attempts to maintain a printing plant without regard to operating cost, and then charges the annual deficit to

advertising expense, is in the same class as the city merchant doing business along antiquated lines. Twentieth century management concerns itself not alone with what it costs to manufacture a product, but what it should have cost by applying the most efficient methods. This means that the successful print shop manager must make it his business to study his subject intimately, if need be to bring his stop watch into play to ascertain the cost of each unit of production, and then make his conclusions effective. No patent accountancy formula is essential to ascertain costs accurately — the facts required are expenses incident to manufacture. Correct time keeping is fundamental in an accurate cost system, but it should be simplified to avoid details. The actual visible labor, however, is not the only chargeable expense, but to direct labor must be added all material costs as well as the predetermined apportionate overhead.

Given a rack with desired classifications for job tickets, a plant superintendent may conveniently route the day's work in a few minutes each morning, and the rotation in which he files the tickets determines the precedence in handling. A partitioned box for filing, or a visible rack from which the punched tickets may be suspended, provides the classification for routing, and minimizes confusion in following through a multitude of orders. Suggestive of this system, the medium sized plant might establish these classifications: "New Jobs," "Ready to Set," "Proof Out," "Ready to Cut," "Ready to Lock," "Press 1," "Press 2," etc., "Ready for Delivery," "Finished." To enlarge upon the subject of job tickets, the value of stock records, cutting orders, economy of electrotypes, systematizing of cuts, and the many other problems touching the privately operated printing establishment would invite the discussion of a multitude of problems peculiar to individual business.

The efficiency of any organization depends in a large measure upon its executive, who should combine in varying degrees many qualifications. The ideal executive practices the moral precept, "Cleanliness is next to godliness." It permeates his personality, displays itself in his clear thinking, in the tidiness of his desk, in the cleanliness and sanitation of his department, and in the codal principles of the men he employs. He is a disciple of efficiency, establishing straight travel routes and frictionless self running departments. He issues explicit written instructions and will not permit the delinquency of employees, the indiscriminate use of department conveniences, or carelessness. He is diplomatic, calm under rush orders, tactful and courteous, takes suggestions and cultivates friendships, and harmonizes his department with the principles of the institution of which he is a part.

SELL IDEAS AS WELL AS GOOD PRINTING

BY CLARENCE T. HUBBARD

IDEAS may represent intangible assets, but mixed with good printing they can help keep the receiving teller busy. These are busy days, and the butcher, baker and ouija board maker no longer have the time to think up all the ideas they desire for the printer to work out, yet these progressive business men are interested in ideas and the alert printer presenting them stands a very good chance of increasing his orders. This has been demonstrated by many ambitious printers, some of whom by their ability to combine ideas with their printing have killed competition.

Recently a printer in Rhode Island secured from a florist a large order for fancy tags. This florist, who did a very flourishing business, was much sought after, and it was only through the ability of the printer to combine ideas with service that the initial order was secured, which since has brought him a vast amount of business. In fact, the florist is now one of his permanent customers. The manner in which he accomplished this was to submit a proof of a fancy tag with a string attached, so that the tag could be fastened to plants and flowers ready for delivery. On one side of the tag the florist's name and a few particulars appeared, while on the opposite side were lines arranged so the customer's name could be filled in. Our printer tendered this tag to the florist, with the suggestion that he send out a letter to his list of customers and enclose in each letter one of these tags with the customer's name and address properly filled in. The text of the letter urged the recipient to step into this florist's store, select a plant or some cut flowers to be sent as a gift to a friend or relative, and either fasten on the tag already prepared or simply hand it to his salesman. The idea of solicitation proved so novel that the florist accepted the idea and gave an order for a large number of the tags.

Dispatched to a well chosen list of prospects this plan produced not only new business but much favorable comment, with the result that the tags have now become one of the store's original features, the florist having arranged with the printer to have special and attractive tags made in this manner for all particular events and holidays.

Another printer realizing the value of combining ideas with printing, recently obtained an entree to the business of one of the largest insurance companies, not by merely attempting to sell them printing but in approaching them with an idea which when accepted ran into very profitable orders.

This idea was known as the "Early Settlers' Society." It was an unusual plan for promoting punctual

premium collections. It was explained to the officials of this company that every agent who qualified with an absolute collection cleanup could be given the privilege of joining the "Early Settlers' Society" and so be awarded with a certificate properly engraved, and also be provided with special stationery including his name as a member of the "Early Settlers' Society." This idea was accepted and resulted in three big orders for the printer; first, a booklet announcing the plan, which was distributed to all agents, second, the diplomas which were ordered to reward the qualifying agents, and third, the special stationery indicated. The plan was so well accepted and met with such great popularity among the company's representatives that the printer since has been called upon to submit other features that might be used to make the "Early Settlers' Society" a permanent attraction.

Still another printer, located in the Middle West, enlarged his business on the plan of selling ideas as well as printing. By closely following out this method at the approach of all new business he has established the unique position of being the town's leading printer, and whenever the business men of his locality desire anything original they immediately seek him. This printer started his upward climb in the securing of new business by first presenting an idea in printing to a local storekeeper, the idea having developed through conversation with the merchant while in a trolley car. It appears that the merchant expressed a desire to find some novel way of eliminating accumulation of outstanding accounts on his ledger, which prompted the printer to give the task thought. After due reflection he suggested to the merchant the use of a special letterhead designed in an appropriate manner for exclusive collection use. The merchant invited him to submit samples. This the printer did by having an artist sketch a letterhead showing the heads of various birds in a manner that featured their bills. There was the long bill of the stork, the broad one of the pelican, the short one of the new born chick, and the little one of the owl, and so on. Beneath the sketch he added these words in fancy type: "All Kinds of Bills."

Then he suggested that the merchant have an appropriate message to fit this letterhead, and in this way attract the attention of all debtors and effect a collection cleanup. The merchant fell in line with the idea, with the result that the following text was worked out in collaboration with the printer:

Dear Sir:

For some reason or other — possibly because our products were once trees — our store has developed into a nesting place for a few bills.

I find upon investigation that we have a number of Little Bills, Big Bills, New Bills, Long Bills, Short Bills, Old Bills and Young Bills.

These bills apparently have just accumulated, and while they do not represent anything to worry about, I feel, nevertheless, they should be attended to before they all get to be Old Bills.

One of these bills — *a small one* — is yours!

Will you kindly send us a few new bills for this old one?

Very truly yours,

This letter produced such good results that the printer found no difficulty in securing proper payment, and, better still, he made himself successful in the recognition which this plan demonstrated that by offering ideas as well as printing he could get new customers.

Armed with original ideas the printer can generally gain entrance for presentation of his line with almost any corporation or business house. By doing just this thing a printer located in Boston recently captured a big order in New York. Going to a novelty house he purchased a compass so arranged that it represented a practical and attractive desk ornament. Taking this compass he sought an interview with the managing executive of a large import and export house. He explained to this executive that a good advertisement could be arranged by sending out to all clients a compass similar to the one exhibited, along with a little booklet on the history and value of the instrument, also a card to enclose with the compass calling attention to the fact that the export house "rendered service at all points of the compass."

This idea was immediately accepted, to the profit of the printer, who not only received the order for the booklet and cards mentioned but also arranged for the proper boxes, which he imprinted with the firm's name, supplementing the whole proposition with a substantial commission from the novelty house for the large sale of compasses so effected. In presenting this particular idea the printer commissioned a newspaper reporter to gather and compile the necessary facts relative to the necessary use of the compass, these services being made possible in the price agreed upon for the entire job.

While it is not always essential and feasible to put across big propositions of this sort, the case just described demonstrates, nevertheless, the path to new business which is represented in ideas for printed matter. In fact, some printers, enjoying success because of their recognition of this method, engage for their staff special men whose duties are to evolve suggestions and ideas that can be worked out in printing.

The small printer also has an opportunity, for in a similar way according to his facilities he can approach the smaller interests who are as much interested in ideas as the larger concerns, and by occasionally trying this plan a step can be added toward the building up of a large business from a small one.

A Connecticut printer conducting a one man shop testifies to this with the orders he recently secured from dentists located in and around his territory. Having approached these dentists merely on the basis of trying to interest them in his printing facilities he perhaps would not have succeeded. Instead of going after them from this angle he submitted to each of them a small card, blank on one side for the filling in of the dentist's name, address and so on, according to whatever type was selected, while the opposite side served to show dates representing the calendar month. He had cards printed for each month of the year, and under the calendar dates were these words: "Your Appointment With Dr. Carey Will Be Found Marked Above."

These cards became very popular and he secured many orders for them, as they were efficient reminders to be issued to patients. In a similar manner he also sold appointment cards and other specially devised forms to doctors, lawyers and other residents of his city doing business on an appointment basis.

It will pay every printer desirous of increasing business to make a survey of the territory he can handle for the application of serviceable and practical ideas that can be worked out in printing. Consider the banker. Perhaps you can submit to him a novel way of increasing savings bank accounts, of promoting thrift by means of printing. Perhaps there is some original way in which you can print the fire alarm numbers of your city. Again, some of the drug and cigar stores of your town might be interested in special envelopes in which to hold camera films. And the theatrical interests—they are always open to novel printing suggestions. Printing and ideas go well together, and when you find it difficult to interest new prospects in your qualifications as a printer try attracting their orders with the little magnet known as ideas.

THE "GOLDEN AGE OF AUTHORS"—AND OF PRINTING

BY WILLIAM G. BIGGER



OT for many years have I read a book with such interest as I did W. W. Ellsworth's "Golden Age of Authors," published by Houghton, Mifflin. Mr. Ellsworth's long association with the Century Company brought him in contact with some of the most notable American men of letters for a long term of years, and in his own office he enjoyed the companionship of such men as Dr. Holland, Richard Watson Gilder, Alexander Drake, and others of whom he writes so delightfully in his book.

Of William Carey, who died before the promise of his youth was fulfilled, Mr. Ellsworth writes with a whimsical appreciation. I was interested in what is written about young Carey, for I remember vividly his breezy manner as he would bustle in with some "rush" magazine copy to the De Vinne Press, where I was in charge of the composition for *Century*.

Carey was always full of interest and enthusiasm, those qualities so valuable in an editorial office. He would tell me excitedly of his experiences, such as a visit to Mr. Edison's laboratory, where he was sent to get photographs and first hand information of the wizard's early inventions for presentation in *Century*.

I remember the day he hurried into the composing room with a poem by James Whitcomb Riley, which he insisted on having put into type while he waited, lest the copy should be lost. It was the poem, "Nothing to say, my darter — nothing at all to say," popular ever since with elocutionists.

Carey fairly bubbled over with the joy of living. One day he told me gleefully of an incident that had occurred the evening before. He was included in a theater party of which Grover Cleveland, then President of the United States, was the distinguished guest. (Cleveland, it will be remembered, was a close friend of Gilder's.) The President, it seems, had been delayed, and so the rest of the party took their seats in the box, young Carey entering first. When Carey, who was overstout for his age, appeared in the box, the audience mistook him for the President and gave him a hearty ovation. Carey enjoyed it hugely, responding with as good an imitation of Cleveland as he could manage.

Of course, as an employee of the De Vinne Press for a great many years, most of which time I was bookroom foreman, I was chiefly interested in what Mr. Ellsworth had to say about my great chief, Theodore L. De Vinne. I knew Mr. De Vinne very well. This was not difficult, for he was always accessible to his employees. Besides being a wonder craftsman, Mr. De Vinne was the kindest and most generous of men. He was always lending a man money to buy a home or to start in business.

I shall never forget that when I went in business and asked credit at one of the paper houses on my first big order, Mr. De Vinne assured the paper concern, "If Mr. Bigger does not pay that bill on time, I will!"

I remember a particular instance of his kindness and sound judgment. One of his pressmen, through carelessness, had spoiled a valuable job, and he had made an arrangement with the office to pay a couple of dollars a week to cover the paper loss. He was about paid up, several months later, when one day Mr. De Vinne called him into his office.

"Jim," he said, "I understand you spoiled some paper a while back."

"Yes, sir," Jim admitted, wondering if the matter had just come to the boss's attention.

"How much have you paid on the account?"

Jim told him.

"Well, Jim," said Mr. De Vinne, "I guess I can afford to lose that money better than you can." And he counted into Jim's hand the full amount.

Being the son of an Irishman, Mr. De Vinne did not lack a sense of humor. In the early days the press was situated on Cortland Street, in lower New York. Downstairs was a groggery, and many of the men would slip down for an occasional glass. In fact, they slipped down oftener and oftener, until the decree went forth that the practice must stop. One day, however,

one of the men defied the order and walked into the groggery in business hours. Who should be standing at the bar but the boss! Without a muscle of his face changing, Mr. De Vinne inquired, " Well, what'll you have, Dan? "

Mr. De Vinne looked on his men as partners. His ideas on this subject were far in advance of his time, and at one period he instituted a bonus system by which he shared his earnings with his employees. When it came to his ears that some of the men were wasting this extra money in riotous living, he discontinued the bonus payments — whether wisely or not is not for me to say. But with a number of employees whom he considered trustworthy he continued the practice for many years.

I can not help but think that the " Golden Age of Authors " was also the golden age of printing, and that the pride of craftsmanship which Theodore L. De Vinne inculcated in his men, and which was responsible for some of the most exquisite books ever made, was something very precious, which ended with his passing.

ARE PRINTERS NOTORIOUSLY POOR SALESMEN OF THEIR OWN GOODS?

BY HARRY ALFRED WHITE

THE author was prompted to ask himself the above question after hearing a remark on the part of an advertising man who was discussing the creation of a direct by mail campaign. The remark was something like this: " It is a notorious fact that printers have not yet learned to sell themselves; how, then, can you expect them to prepare a campaign to sell something for you? As a class, they are producers rather than creators, and they are primarily interested in securing press impressions to keep *their plants* busy, rather than in creating mental impressions to keep *your plant* busy. They think in terms of production, not of merchandising."

Of course, there is a germ of truth in nearly everything, and, although one can not say that there are no printers who are merchandisers of their own products, one must still admit that they are few and far between; but are there not obvious reasons for the condition?

First — Printing is learned as a trade, not as a business or a profession.

Second — The printer adds his business experience to his printing experience, the latter forming the foundation.

Third — Printers, of necessity, think in terms of printing, which are mechanical terms.

How, then, can the printer be expected to sell his services except in the language he knows how to use?

Now, suppose we find out what the printer has to sell, and perhaps it will guide us in determining how best to sell it. First of all, the printer has for sale a quantity of paper, ink, type, presses and other mechanical appliances, which, properly coördinated, produce a series of impressions. These impressions upon striking the optic nerve of the reader create certain mental images. But the printer as a rule is not interested in the mental images his product creates. He sets his type by letter, word or line, not by thought or sentence, and even in the proof he looks rather for errors in spelling or typography than for faults in expression. Does it not appear natural that in soliciting business he should place the emphasis of his claims to be heard on his ability to " produce " what the buyer wants rather than to " create " what the buyer needs?

Unfortunately, the printer forgets that the average buyer of printing is unable to talk the language of printing. When he places a job his primary consideration is " What is it for? " rather than just " What is it to be? " The simplest letterhead is designed to tell, " who, what, where," plus space enough to transmit a thought to the recipient. The simplest ruled form is designed, not to see certain lines placed thus and so upon a sheet of paper, but to retain in logical sequence certain information, which when properly interpreted will give the purchaser of the form a graphic history of certain processes in his business.

Do you wonder that printing salesmen, many of them, are simply order takers, ready to produce so many press impressions at so much a thousand, and feel they have helped the buyer when they have kept down the press impression cost? When printing is sold that way, do you wonder that there are so many shopping buyers, anxious to get the most in quantity for the least in money?

What, then, is necessary before printers can successfully merchandise their own goods? Is it not an appreciation of what those goods are for, rather than of what they are? One of the most successful printing salesmen I know is a man who could not tell you the difference between Cheltenham and De Vinne, but he sells a lot of printing, because before he attempts to present an estimate or solicit an order he is constantly asking himself, " What is it to do? "

The use of printing as a means of selling goods is today in its infancy. A few of the larger business concerns have utilized it to something like its effectiveness, but the majority of printers have only scratched the surface of this gold mine of business for themselves. To the average printer the salesmanship value of printing is a closed book, and will remain so until the printing trade in general appreciates the real merchandising help

of printing *in their own business;* then they will have a fund of facts to present to the business man which they can give to him in the business man's language as well as in their own.

Today in their merchandising the majority of printing shops are more like small retail stores than like manufacturing plants. They sit and wait for customers to come in for what they happen to need in the printing line, and, if many who enter are pleased and return, the volume created will be enough to be called a fair living.

But what does the progressive retailer do? Does he not go out into the highways and byways and shout his wares, not only telling what he has for sale, but also how his goods will be of service to the buyer? Generally he places his advertising in mediums that are overcrowded as well as costly, where he can only *hope* his message will be seen and read. Around the corner from his store is a print shop which, if he only knew it, can deliver his message privately, personally, promptly and economically to just the people he desires most to reach, which can supply him with the only medium of advertising that is really non-competitive.

Why doesn't the retailer use it? Because the printer hasn't shown him how. Why hasn't the printer shown him how? Generally because he doesn't know how himself. "But," I hear a voice, "prosperous retailers can afford to advertise, little printers can't." My only answer is that the best advertisement I ever saw for a printing plant was a plain statement of what the printer had for sale, printed on a piece of tag board and mailed for one cent. The average printer's bailer collects thousands of chances for the printer to advertise his wares. Scraps made up into envelope stuffers and mailed with statements once a month are just one of hundreds of economical means of advertising a print shop, but, of course, some brains must be mixed with the ink and some definite plan determined on before starting to solicit business through this medium.

No use simply printing up a neat card, "High class printing at lowest prices," or its equivalent in overworked, hackneyed phrases. Have something to say first. Make it something the other fellow wants to hear, then tell it to him as forcefully as the occasion demands and the tools at your command permit.

Is it not time that the printing trade began to look at itself through the eyes of the buyers of printing, and instead of evidencing a "ready willingness" to carry out the orders of the customer, begin to show the customer where effective printing will help him (as well as the printer) to get more orders?

Some day, if I get the chance, I am going to try my hand at writing a series of advertisements that will help sell printing. Honestly, I believe I can do it.

FINAL PAGES

BY ARTHUR PEMBERTON

THE display window of a prominent publisher once held an exhibit of the interesting things that contribute to the building of a book: Fine hand made paper, type, ink, model of a press, stamped leather, gold leaf, stitching material, headboards, ivory burnishers; everything, nearly, but the facile hands, brain and eyes which by heaven sent power really *made* the palimpsest — for such I call every good book, knowing by arduous toil the five or six proof impressions, crisscrossed and worn, tattered and torn, graven deeply by that keen modern stylus, an FF pencil, backing all its fair pages in the realm of memory.

Whoever takes the "silent reading" of a large establishment, with daily seat in a contracted cubicle, or, rather, monastic cell (how readily "bell, book and candle" impress the mind), must truly renounce the world — and allied twain, the flesh and the devil — all joys that mar daily work, friendships that bless, politics that strive, clubs that confuse and interfering festivities. Francis Bacon becomes our patron saint. "Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to *weigh and consider.*" Alone, with a mound of signatures, foundry or plate proof; truculent — yet charitable, by turns lenient and hostile, unfettered though pledged — how does our subject become such an incarnation of warring qualities? Because this reader knows he's the "last man" (Ever seen Vedder's picture?) on a lone hillside, a slanting cross (despair) in the distance, and foreground of a cairn of skulls: the impotent, wretched failures he is doomed to brood upon.

How can this relic of a past generation survive, finding, as we've all chanced to find in some severe wintry hour, "What is so sure as a day in June?" "Congressional singing was heartily rendered"; "He gave interesting sidelights on the Republican Convention"; "A league with Death and a government with the Devil"; "She was now fifty years of age, and inclining to *carbonpoint*"; "Manton swung off the driveway, and hit a tree, sending both he and McDonald 'out on a fly'"; "We must not fail or waiver"; "Can you impail a drop of quicksilver upon the point of a needle?" Even the teacher of a pleasant little school, who finds pomp defined as a dancing slipper; parable, capable of being peeled; sycophant, one-eyed; phenomena, a disease of the lungs; paregoric, an act or story that teaches a moral — even she has a simple, wise and interesting time; there is a fair and reasonable excuse for the unformed mind in its output of atrocities; but our "last man" knows there are fakers

all about him; authors still moony, operators chugging in pitfalls for the unwary, childlike ignorance masquerading as first readers, revisers setting snares.

Another hour or more is devoted to meditation — as worthy of profit as those of Marcus Aurelius. "Should one use intelligentsia or intelligencia? Tangental or tangential? Intendance or -ence? Fra Girolamo or Friar Jerome? Londres or London cheroot? Is Lone-Star tick or Texas tick better form? Chaparral nearly the same as scrub-oak? Oboe equal to hautboy? Xylophone, glockenspiel, or marimba all first cousins? At this point we have a hide and seek search for best usages — one of the charms of proofreading being, I regret to say, that of two hundred and ten pages of "final" reposing on a desk, one-half will be ultra scientific while the rest is extra frivolous. Quotations seem aimed especially at us: "Judge not, that ye be not judged." Kipling's "Lest we forget" carries a veritable threat, and at night the roaring presses, dim lights and sweeping shadows furnish us all the sensations of the mournful prophet Job, when, in sleepless misery, he exclaimed, "I am become as a brother to dragons, a companion to owls."

Unfamiliar allusions often lose the worker a great deal of time and thought. A magazine essay speaks of the French King Lear. One remembrance of Pere Goriot, that pathetic tale of an old man deserted by his daughters, and the similarity is apparent. The knight Percivale in Tennyson's "Idylls" and Parsifal in Wagnerian opera represent the same legend. What is a Rarotongan? (Sounds like Anthony Hope's Ruritania, but stands for one of the Christianized natives of the Polynesian island, Rarotonga.) "Of Salic land, no portion shall ever come to a woman; the whole inheritance . . . to the male" is the old citation concerning Salic law. "Hallanshaker"— once in a while an old Scot uses this word for vagabond. Paul Leicester Ford, I remember, wrote in one of his books, "She had a nabob of grey tabby." Nabob anciently was an English synonym for Camelot cloak (more properly "camlet" cloak, of a fleecy wool fabric; hence tabby). Hieratic and hieroglyphic are often confused by writers — the former is rightly used only for a slurred or abridged form of the picture writing. In an old document of Captain John Smith of Virginia, "pawcohiccora" shows the derivation from an Indian word of the familiar hickory tree and nut. The "riddle of the Sphinx" is easily traced in reference works; not so all our perplexities. So we muse upon Encyclopedias, Facts and Fancies, Literary Curiosities, and eke Hobson Jobson, that curious tome that tells origins of Anglo Oriental forms like pyjama, mulligatawney, jinriki-sha (literally "man pull car"), godown, compound (enclosure), etc.

Gloomy pigeonholes in "first readers'" rooms yield manuscript in case of dire need. Sometimes what one knows to be error comes from a too faithful following of copy; nowadays typewritten work is rarely correct. Give me the original screed; often a marginal note helps at some doubtful point. One writer, in referring to the far flung ancestry of certain all pervading jokes, happened to say: "The Roman borrowed from some Greek, who received it from an old Phœnician, who in turn stole it from an ancient Assyrian — *he* had it from fellows long turned to dust before Nimrod started to build Babel." The question arose, and raged violently, "Did Nimrod build the Tower of Babel?" Tongues (and sounds) of this dispute rivaled the original babblement. Then was discovered on manuscript margin a faintly penciled "Jos."

Native or inherited brilliance is a proud possession! Some one at last exclaimed, "Josephus." We searched his quaint "Antiquities" and found a most interesting account of the building by Nimrod and the dispersion. Peace reigned in Babylonia — partly, I suppose, because the noon bell had rung, and people were trooping out of doors, or to a certain recreation room where home prepared food was enjoyed. None of our puzzlements detract from the daily appetite — even "sallets," as old Sam Pepys testifies, are "good, and cooling to the feavred braine."

Afternoon brings logarithmic tables in place of lunch tables, sheets from the press, and also sheets of rain upon the window pane; but we have a beneficent subway, cozy and closely packed at five in the evening. A worthy nature reminder comes along just here in a work describing spinning machinery. No less than the water throstle, that harbinger of shower filled brooks and bird song. But no — the disappointing print actually reads, "Three modern methods of spinning, namely, the flyer, cap, and ring frame. All of them are derived from Arkwright's original water throstle. It differs only slightly from the mule. . . ." Next, there pleads for its life a wonderful coined word. "The doctor, dentist, manicurist and cornicopist go prospecting in different portions of my anatomy in the hope of finding unearned increment!" In a college men's magazine occurs a note that Deuteronomy 32:15 is the earliest reference to football, and the same pages hold such phrases as "true identity" and "mutual equality." Verily, my lines are cast in pleasant places.

However, routine is not in any sense rout, nor does study end in defeat. Careful analysis solves many difficulties; logic leads through most of the rhetorical mazes — even unto that valuable figure of speech *litotes*, "a softening of an expression; not praising or censuring too strongly." And the example furnished is a most happy one: "We are citizens of no mean city."

THERE are many substitutes for quality, but no one has yet invented a real substitute for satisfaction.—*The H-P Idea.*



The Historic Maiden Rock

One of the beauty spots of America, located on the Wisconsin Shore of the upper Mississippi River, on the Burlington Mississippi River Scenic line, to be visited by members of the National Editorial Association on their annual convention trip in July. Printed by The Henry O. Shepard Company from duotone plates made by Blomgren Bros. & Co., Chicago

EDITORIAL

WHAT would we do without our reformers? Every little while we learn of some new movement to change something. Now, according to a special dispatch to *The Chicago Tribune,* it is our "antiquated time calendar" that is the subject of attack. The "simplification" of the calendar proposed, it is said, will "dispense with the need for printed calendars, saving about twenty-five million dollars a year." Of course we do not need to figure what this would mean to those who make a business of producing calendars, or to the numbers who are given employment through this expenditure each year. Neither do we need to consider the valuable advertising medium that would be lost. The proposal is that there be "thirteen months, fifty-two weeks, and 364 days, with the odd day called 'New Year's day' to come between the last day of December and January 1. In leap year the odd day would be called 'Leap Year Day' and would come between June 28 and July 1. The extra month is to be called 'Vern,' because it takes in 'vernal equinox' and would begin spring. Each month would consist of twenty-eight days. Each day of the month would always come on a certain day. Easter would fall on March 14, corresponding with the present April 9, and would always be the ninety-ninth day of the year." The idea has its good features, of course, as have all these proposed reforms, but — we wish we could take some of these things seriously.

Anent the Long Price List Controversy

The editor of this journal recently received a communication from William V. Parshall, of Detroit, Michigan, chairman of the Retail Price List Committee of the United Typothetæ of America, to which we gladly give space here as it presents the opportunity to give two sides of a controversy which seems to be waxing warm in the industry at this time. The letter reads as follows:

Recent agitation against the retail (long) price list has made it evident that some printers are not aware of the good such a list would do them. They also seem unfamiliar with its method of operation. For that reason I am writing you in order to reach your vast army of readers with a brief explanation of the retail price list and its purposes.

The theory and the operation of the retail price list are both simple. The whole idea hinges on the fact that the prices listed by the paper merchant be the prices at which the printer is to resell the paper to the consumer (the buyer of printing). In other words, Government Bond, instead of being listed at 20 cents a pound would be listed at 25 cents. Then when the printer buys Government Bond he is charged 25 cents a pound, *less 20 per cent.* This percentage of discount is to vary with the quantity of paper purchased.

In cases where the paper is sold direct to the consumer and the consumer takes the paper to the printer to be printed, the printer automatically becomes eligible for a credit from the paper merchant who has sold the consumer the paper at the listed price. In this way the consumer obtains no advantage because of his direct purchase of paper. Of course provision is made in the plan for certain classes of consumers who are entitled to buy paper at the same price as the printer.

Paper merchants generally grant that the printer is the legitimate purchaser of printing papers and as such is entitled to a profit when the paper is resold to the printing buyer. The controversy today is over the method to be used in protecting the printer. Those in the printing industry who have given the matter any thought believe the retail price list is the ideal way of accomplishing this. They believe such a list, by its psychological effect upon the paper merchant, printer and consumer, will discourage the direct sale and purchase of paper and will bring about protection (which the paper merchant grants is just) not otherwise possible. They believe the retail price list will accomplish these things because it has accomplished them in Detroit and they believe that a general understanding of the entire issue by both paper merchant and printer would result in a quick and amicable agreement.

Paper merchants, while willing to grant that they receive their greatest support from the printer, nevertheless refuse to grant a trade custom of proven worth and one that is working successfully not only in other trades but in the printing industry of Detroit as well.

Incidentally, we are willing that any one doubting the successful operation of the retail price list in Detroit should come to this city and make any investigation he pleases, calling upon both the merchants and the printers of this city.

THE INLAND PRINTER has always stood as one of the strongest supporters of every movement for the benefit of the printing industry, and it is not the wish of the editor to in any way take the attitude of opposing any movement that might have even a remote advantage. When it comes to this question of the long price list, however, we must confess that we fail to see where it will bring the long and much heralded benefits or protection for the printer which its proponents claim for it, neither can we see the advisability of attempting to force it into existence at this time. There are angles to the question that should receive calm and serious consideration.

Ostensibly the long list has its advantages so far as making the printer the real retailer of paper is concerned, also from the standpoint of preventing the customer from buying the paper direct, if this may be considered a real advantage. It is evident, though, that the printers themselves are by no means united in their desire to avail themselves of this opportunity. Many printers prefer to have the customer buy the paper and thereby avoid tying up their own money, thus having their funds available for other purposes. Those printers who object to the customer buying the paper and sending it to them to be printed have the right to refuse to handle any paper furnished in this way. As regards the printer being the real retailer of paper, is the shoe manufacturer the real retailer of leather, or the building contractor the real retailer of lumber and other building materials?

We have followed the discussion on this question of the long price list for some few years. We have read and heard arguments pro and con. So far as we can recall, we have found very few arguments in favor of the long list that can be considered as anything other than an admission of weakness on the part of the printer.

It is claimed that the printer is entitled to a profit on the paper used in producing printed matter, and that the long list will enable him to secure it. Of course the printer is entitled to a profit on the paper just as he is entitled to a fair and legitimate profit on every item entering into the production of printed matter going through his plant. No fair minded business man will dispute this fact. However, if the printer has not sufficient stamina or business acumen to include his proper profit in the selling price of a job under the present plan of operation, no price list of any character can force him to do it.

So far as we can see at the present time, there is nothing in the operation of the long list that will or can in any way prevent the greatest evil which has existed for some time and which still faces the industry, and that is the ruinous competition and ridiculous cutting of prices simply to get work in the plant. So long as printers continue this destructive practice no power on earth can give them protection against unjust demands on the part of their customers. When printers generally pursue the course of true wisdom and sell their product on the proper basis, on the basis of the service rendered, and make their fair and legitimate profit for the service rendered, then they will not require the long price list to protect them.

The printer is logically the one who should designate the character of paper best suited to the requirements of any job of printing, and he is rendering his customer a service when he does properly advise him regarding the best kind of paper to use and the proper methods to follow. It is this kind of service that increases the customer's confidence in the printer, and it is the confidence of the customer that is required to enable the printer to build up a profitable business. This can not be brought about by the long price list.

There are other phases of the question which must be taken into consideration. The paper men have a right to be heard in the matter, and their views should not be overlooked. It is stated that in a resolution adopted in February, 1915, the Executive Committee of the National Paper Trade Association recommended that "the long price list be issued by paper dealers in those localities where the majority of the printers desire it," and that an inconsistent attitude is shown in a statement issued in November, 1921, in which the members are "strongly urged to refuse to enter into any controversy of any kind with the local typothetæ if they request action or conference on this subject."

We hold no brief for the National Paper Trade Association, other than our belief in fair play for all. Nevertheless, in the light of recent developments we can not help but feel that the organization is pursuing the course of wisdom at the present time. The attitude of the association seems to be summed up in the closing paragraphs of a bulletin issued under date of March 20, in which attention is called to a recent decision of the Federal Trade Commission, which read as follows:

Until this decision of the Federal Trade Commission is reviewed by the courts, the National Paper Trade Association, or its individual members, would be most unwise to ignore this ruling by adopting the long list method of pricing merchandise in any of its forms.

Its application to a state of facts differing in any way from those on which it is based will undoubtedly be the subject of difference of opinion, but, nevertheless, the long list method can not be adopted by the paper merchandising industry without serious risk of violating the law.

The decision here referred to is one recently entered by the Federal Trade Commission in a case against the Mennen Company, which is as follows:

It is now ordered, that the respondent, the Mennen Company, its officers and agents and employees, do cease and desist from discriminating in net selling prices, by any method or device, between purchasers of the same grade, quality and quantity of commodities, upon the basis of a classification of its customers as "jobbers," "wholesalers" or "retailers," or any similar classification which relates to customers' form of organization, business policy, business methods, or to the business of the customers' membership or shareholders, in any transaction in or directly affecting interstate commerce, in the distribution of its products;

Provided, that nothing herein contained shall prevent discrimination in prices between purchasers of commodities on account of differences in grade, quality or quantity of the commodity sold, or that makes only due allowance for differences in the cost of sale or transportation, or discrimination in prices in the same or different communities made in good faith to meet competition, or the selection of customers in good faith and not in restraint of trade.

In connection with this decision, the counsel for the Mennen Company issued a statement in which he says:

The Federal Trade Commission, in an order issued March 3, 1922, in a test case against the Mennen Company, lays down the rule that a manufacturer must sell his products, if they are uniform in quantity, at absolutely the same price in the same quantity, to all purchasers, whether they be consumers or distributors, wholesalers, single retail stores, big department stores, chain retail stores, "mutuals," "coöperatives" or "buying clubs," and if the manufacturer grants any quantity discounts at all, that he must allow them indiscriminately to all purchasers in the same quantity, whether they be consumers or distributors, wholesalers, single retail stores, big department stores, chain retail stores, "mutuals," "coöperatives" or "buying clubs."

No such order has ever before been made by the Federal Trade Commission, or by any Court, and it is understood that the Federal Trade Commission, in announcing this interpretation of the law, hopes that it may be reviewed and the question finally disposed of by the higher Federal Courts.

Throughout the litigation, the commission has indicated, in the friendliest spirit, that in selecting the Mennen Company as the respondent in this test suit, the commission sought merely to litigate an interpretation of the law that concededly was new, but which the commission felt in duty bound to bring up for determination. Since commencing this proceeding, the commission has brought a number of others, all based on this view of the law.

Naturally, this decision will be reviewed by the higher Federal Courts, and what the outcome will be remains to be seen. Under the circumstances, however, it should readily be seen that the members of the National Paper Trade Association are following the course of wisdom in taking the attitude they do with respect to the long price list for the sale of paper.

Taken all in all, it certainly does not seem the part of wisdom for the printers to try to force the paper dealers into something which they feel is not to their best interests. The printers need the paper dealers just as much as the paper dealers need the printers, and there should be a spirit of true coöperation existing between them.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Does Any One Know Edgar or Chester Dunn?

To the Editor: TORONTO, ONTARIO.

There lies in the Hospital for Incurables in this city one John Peter Dunn, partially paralyzed and slowly losing his sight. He is anxious to find his two sons, who have been missing since the Great War, and I have endeavored to locate them by writing to the principal centers.

Both sons are citizens of the United States and have lived in New York, Detroit, Chicago and San Francisco, but so far I have been unable to find their location.

As the elder son, Edgar Lovett Dunn, was engaged in newspaper work as a stereotyper, I thought perhaps an inquiry through your valuable magazine might reach them or some one who knows of their whereabouts. The other son, Chester Arthur Dunn, was in the wallpaper business.

Any information or help received will do much to fill a longing in the heart of a father who is anxiously awaiting some word from his sons before the end of his time.

HARRY H. SPARK,
427 West Marion street.

Paper Manufacture in Holland

To the Editor: AMSTERDAM, HOLLAND.

Being interested in the paper trade of Holland, I read an article in the January number of THE INLAND PRINTER, entitled "Traveling Through the Paper Mills of Europe," written by Miss Helen U. Kiely, expert analyst of the American Writing Paper Company. No doubt you will understand that the passage dealing with the manufacture of paper in Holland interests me a good deal, and I am surprised to learn Miss Kiely's impression of the industry in my country.

Not for mere criticism of other people's doings, but as I think I have a right to correct any wrong opinion about conditions in my country, I have taken the liberty to write these lines, hoping that the readers of THE INLAND PRINTER will read them just as they have read the statements made in the above mentioned article.

"Appeldorn is the paper center of Holland . . ." To us Hollanders this sounds the same as saying: "Kalamazoo is the paper city of the United States," without even mentioning Holyoke or the importance of the New England district. So here Miss Kiely is certainly wrong! — Apeldoorn (not Appeldorn) is a small town in the province of Guelderland. In fact most of the paper mills are located in Guelderland but not in Apeldoorn! I do not understand why Miss Kiely, accustomed to travel many American miles, took the trouble to visit only a small mill at Apeldoorn, without making a short trip to the following mills, all located in the neighborhood of Apeldoorn, such as: At Renkum, two paper mills operating five machines; at Heelsum, two operating two machines; at Eerbeek, three operating seven machines; at Nymegen, two operating four machines.

A little more southwards, in the province of Limburg, Miss Kiely easily would have found the location of other paper mills: At Maastricht a big mill operating seven machines; at Meersen another mill operating three machines.

In the province of Brabant (a couple of hours by train from Maastricht) at Raamsdonkveer one mill operating four machines, with a branch mill manufacturing only glassines.

Close to the port of Ymuiden on the west coast are located a few other paper mills: At Velsen a big mill operating five papermaking machines, with own pulp works; at Wormerveer two paper mills, and at Waddingsveen also two paper mills, etc. I would mention especially the ten mills in the north provinces manufacturing strawboards and straw pulp, operating in all thirty-six machines.

For so small a country as Holland I really think this spot on the map has a paper industry of some significance. All the mills which Miss Kiely has not visited have modern equipped laboratories.

Another opinion expressed by Miss Kiely: "A few hand made papers are made of a superior quality." There is but one mill making *hand made papers;* however, a few are making high grade imitations.

I have never visited the University of Hilverson, because this small village (Hilversum) has no university. At *Delft* (province of South Holland) is the Technical University of our country with certainly a reputation equal to, if not better than, the Universities of Heidelberg, Germany, or Zürich, Switzerland.

G. PROOST,
P. Proost & Zoon, Agents for Holland of The American Writing Paper Company.

For Accuracy's Sake

To the Editor: ST. LOUIS, MISSOURI.

I have just read Mr. Brock's letter in this department of your March issue. I "acknowledge the corn" and am not at all disgruntled because my error is pointed out to me. I am sure I will not use the word "bisect" improperly again.

I am wondering why Brother Brock recommends that I get a copy of Webster's Unabridged Dictionary. (By the way, I own one, though I preferentially use the Funk & Wagnalls Standard.) Is that the only book which defines the word I misused? I dare say every one of the numerous vest pocket "Websters" contains the word.

There are different sorts of criticism. Among them is the sort that points out mistakes for education's sake, and also the sort which is indulged in for mere criticism's sake (and in a sense is malevolent).

The question might well be put, if no one but the wholly perfect is allowed to criticize, would there ever be any advance in education? Are all of our school and college teachers perfect? What joy would it not give to school children if their instructors (critics, if you please) refrained from indicating

errors in their school work. Perhaps some grownups object to criticism because they experienced a lot of it at school.

Brother Brock calls the omission of an umlaut a "small trifle." It may seem so to him. He is probably also very indifferent to the omission of accents in French and other foreign words. But their absence as well as that of the umlaut is as displeasing to those familiar with the foreign languages as is the wrong spelling of an English word to one whose speech is English. We have at times seen foreigners misprint English and ridiculed it. The foreigner does the same when he sees us misprint his language. One reason I admire *The Chicago Tribune* is because of its attention to such "small trifles." (Has my critic ever seen a *big* trifle?) The *Tribune* aims to use properly accented letters occurring in foreign words.

Referring to the criticism which aroused my critics, I may say that my allusion to the omission of the umlaut was but incidental to my endeavor to controvert a wrong teaching as to the meaning of a foreign word (in this case being a German one) — an instance where some one, I believe, was dishonest in his effort to be funny.

N. J. WERNER.



Men in Charge of Boston Graphic Arts Exposition.

Top row, left to right: Edward W. Calkins, president; Joseph J. Dallas, first vice president and manager; John W. Power, second vice president. Middle row: John W. Fielding, secretary; Fred A. Williams, assistant treasurer and chairman Publicity Committee; John D. Babbage, Board of Directors. Bottom row: Harry L. Brigham, Board of Directors; Joseph P. Donovan, Board of Directors; Cecil H. Wrightson, Board of Directors.

PLANS PROGRESSING FOR BOSTON GRAPHIC ARTS EXPOSITION

Last year the craftsmen's slogan was "On to Chicago!" This year it is "Be in Boston!" The good work done by the Chicago Club of Printing House Craftsmen in launching the first graphic arts exposition held in connection with the annual convention of the International Association of Printing House Craftsmen will be renewed this year. The members of the Boston Club are sparing no efforts to exceed last year's record, and at present all signs point to another highly successful and educational convention and exposition.

Boston has many advantages as a convention city. It is picturesque and has many historic spots to occupy the time of the delegate or visitor between the sessions of the convention. While Boston does not possess the central location which has made Chicago the most popular convention city in the United States, it is nevertheless easily accessible by railroad. The Mechanics building, in which the convention and exposition will be held, is one of the largest and finest buildings in the country for exhibition purposes.

The exposition held in Chicago, which was put over in the face of serious obstacles, exceeded all expectations. Visitors took a very keen interest in the display of modern equipment and machinery for the printing plant, and exhibitors were unanimous in declaring the exposition highly satisfactory in getting new business.

Practically all the leading manufacturers and supply houses will be represented at Boston. Space applications have been coming in so rapidly that it will be only a short time until the entire space available for exhibitors will be sold out.

The exhibits will cover every phase of the graphic arts, and from such a display of machinery and methods no one connected with the printing or allied industries can fail to gain much helpful information about his own particular branch. Most of the machines and equipment will be in actual operation, with experts ready and willing to explain everything about them. One of the new features announced for this year's exposition is a complete working unit of a folding box making plant. The increasing amount of this kind of printing which is being done will make the exhibit especially timely. Presswork and machine composition will be well represented and the exhibits of the paper and ink manufacturers promise to be of a varied nature.

The management of the Boston Graphic Arts Exposition predicts that between one hundred thousand and two hundred thousand persons connected with or interested in the graphic arts will pass through the doors of the Mechanics building during the week of August 28 to September 2, 1922. It is to be hoped that this prediction will come true and that the exposition will establish a new record. The Chicago Club of Printing House Craftsmen is proud of its success in putting over last year's exposition, but its members are anxious to see the movement go on to still greater success and they do not feel that any broken records can detract from their credit.

DAVID BRUCE, JR., INVENTOR OF THE FIRST SUCCESSFUL TYPECASTING MACHINE

BY HENRY LEWIS BULLEN

THE earliest known picture of typecasting was published in 1568 by Sigismund Feyrabendt in Frankfort-on-Main in the book "Omnium il liberalium mechanicarum aut sedentarium artium genera continens" (All the liberal, mechanical and sedentary arts). The next earliest picture of typecasting, so far as known, was published in London in 1683 in Joseph Moxon's "Doctrine of Handy-Works Applied to the Art of Printing," in which the whole art of typemaking is thoroughly described and illustrated. Moxon was a typefounder. Prior to his time information relating to typemaking is meager indeed. In 1529 Geofroy Tory of Paris told the world in his "Champ Fleury" that he cut letter punches in steel, just as they are cut today. We have learned, also, by a series of accidents in printing books in various cities and countries that, certainly, from 1468 until 1568, and, probably, earlier than 1468, the types then in use were approximately of the same height and construction as the types now in use. These accidents occurred through the inking balls pulling types from forms, without being observed by the pressmen, so that they were printed across the pages, showing the contours of the bodies of the types on the paper. Five such instances are known. We know also that from Moxon's time (1683) until 1834 types continued to be cast by methods and in appliances which had not changed radically from those used by the first group of fifteenth century printers. During three centuries, then, types had been cast laboriously by pouring molten metals with spoons into hand molds.

In 1834 a new era in typemaking was begun by David Bruce, Jr., who invented a force pump for filling the hand molds with molten metal, thus making the operation of casting much easier, besides doubling the output, improving the printing surfaces of the types, reducing spoilage, and making it possible to cast larger and more ornate types in the molds. This pump is still in use in the matrix fitting departments of typefoundries.

When the force pump was first applied to typecasting, David Bruce, Jr., was a junior partner in the most profitable typefoundry in America, that of George Bruce & Co. The other partner was Peter Crolius Cortelyou, grandfather of Hon. George Bruce Cortelyou, Secretary of the Treasury under President Roosevelt. Efforts toward casting types by machinery had been made since 1804 by several persons. David Bruce had experimented in that direction as early as 1822, but without success. The success of his force pump prompted David Bruce to renew his attempts to manufacture a typecasting machine. In this aspiration he received no encouragement from his partners, who objected to being put to the expense of any experiments. But so intent and enthusiastic was David in pursuit of his new ideas that he resigned his partnership and its profits, and retired to the estate of his father, White Hill, on the Delaware River, between Bordentown and Burlington in New Jersey, where he developed his first machine, patented March 17, 1838. This machine, the principle of which is still in extensive use, with subsequent improvements, most of them made by Bruce himself, is a combination with an automatic force pump of mechanisms for holding and controlling a hinged adjustable mold, opening and closing and approaching the nipple or spout of the pump, returning from the nipple and opening and discharging the cast type, each operation being entirely automatic. The machine was operated by a hand wheel. It made typecasting, than which few operations had been more laborious, an easy operation, and discharged the types at an average of about forty a minute, on bodies of fourteen point and under. The chief detail of the invention is the movable discharging pin, which projected itself slightly into the casting chamber of the mold at the moment when the molten metal entered, thus embedding itself slightly in one side of the body of the type, for the purpose of preventing the type from leaving its position in the mold until the mold reached its discharging point, upon which the pin was automatically drawn back and the type fell into



Earliest picture of typecasting from a wood cut by Jost Amman, published in 1568, in Frankfort-on-Main, by Sigismund Feyrabendt. The caster is pouring the metal into a mold. Extra molds on top shelf, at rear. Behind the caster a rubbing stone, on table, by which the bodies of the types were finished.

the receiving box. This highly ingenious and original device created the circular indentation found in types cast on the Bruce machine, known as the pin mark, in which typefounders cast their identifying devices. These devices were engraved on the face of the discharging pin.

Through the failure of a careless patent attorney to specifically patent the discharging pin, the way was left open for its application to other methods of controlling the molds, which brought upon David Bruce a series of litigations in defense of his patent.

While the machine was being developed at White Hill in New Jersey it was exhibited to Elihu White, a typefounder whose business will be remembered by many of our readers under its later name of Farmer, Little & Co. He was about to buy the exclusive right for its use in New York city when he died, in 1836. When the first machine was completed, James Conner, another New York typefounder, persuaded David Bruce to give it a two weeks' trial, as a preliminary to purchase, in the Conner Type Foundry. As Mr. Bruce tells it:

I accepted the invitation, but after the trial of two weeks gladly declared my machine a failure. During this trial James Conner was absent, and although the trial was ostensibly in a private room, it was made under the observation of a hostile group of workmen. The opposition, cunning and deviltry of the short sighted workmen, from the caster down to the breaker boy, soon determined me to withdraw it from trial. The workmen, not content with having my declaration of failure, sought to signalize the event by something more effective. I had purchased from Mr. Conner a small yacht, and proposed to return home on the Delaware river with my machine. A leading malcontent workman, who was known to be a good waterman, under assumed friendship volunteered to navigate my bark down the bay. My craft was to be "accidentally" upset, and your humble servant was to scramble for his life, the best way he could, while my machine was to find the bottom of the bay. This, it was thought, would be a perfect damper on all my future attempts at improving typecasting machinery. But the scheme did not work. I was advised by some of my friends of the plot. Myself and traps arrived safely home by another route, and here am I, some fifty years older and perhaps a little wiser! Somewhat discouraged, I confess, in a fair trial or possible introduction of my invention, it lay for many months in my shop in New Jersey. In the meantime I worked on a machine to rub the types after casting, and, completing the latter machine, I began casting types in my own premises, availing myself

of help procurable in a rural district. After casting 600 pounds of minion, and rubbing it with my patent rubbing machine I was sufficiently satisfied.

A few months later I was in New York manufacturing types by my own inventions. But another obstacle arose to confront me: the established odium against machine cast types. It is true that then, with the exception of my old schoolmates, the Harper Brothers, and a few old friends, I stood alone. Timid printers listened, shook their heads, and no doubt inwardly pitied me! To me the future bore a gloomy aspect. I had not called upon my uncle [George Bruce] during these years, deeming him entirely too conservative to approach, so imagine my surprise when he suddenly appeared before me with a view to inspecting the performance and product of my machines. His investigations were critical. He was looking for practicability. The performance evidently pleased him, and as I was in no condition to refuse a liberal offer, he became the purchaser.

He evidently was pleased with the purchase, but pleasantly remarked that should I ever make an improved machine, or any improvement in the line of typecasting, I must surely give him the offer of first purchase. My No. 1 patent was soon set to work, and from the circumstance of his boldly facing the prejudice against machine cast types, and making no abatement in the selling price to consumers, *a new era was created in typefounding.*

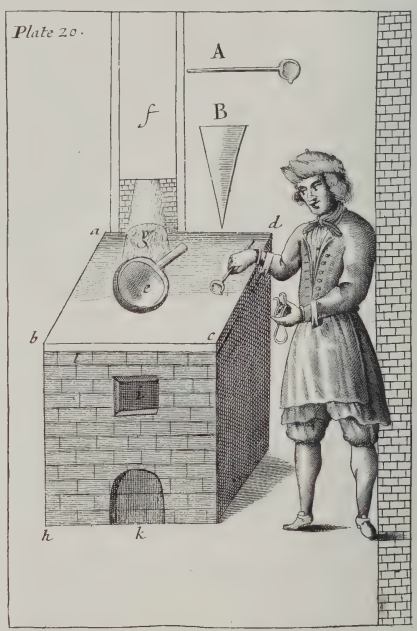
David Bruce set to work to make a better machine to which power might be applied, and which would cast types faster. He succeeded in doing this. Type machines now in use are substantially the same as this Bruce No. 2 casting machine, patented on November 6, 1843. When the machine was ready and tested, his wealthy uncle, George Bruce, was invited to inspect it and exercise his option. George sent his partner, Cortelyou, and a machinist, Lauritz Brandt, to inspect the machine. They reported adversely, and thus, as George Bruce obstinately refused to examine it himself, the transaction closed. Cortelyou had previously reported adversely on the No. 1 patent, but on that occasion his report was not allowed to prevent the purchase. Of Cortelyou, David wrote:

Mr. Cortelyou was a remarkable character; honest to the core; but an uncompromising fossil on improvements. Two years before Mr. Bruce purchased my No. 1 patent Mr. Cortelyou was sent into New Jersey to inspect it. He reported adversely; hence at that time there was no purchase, nor was it purchased until Mr. Bruce saw it himself. To do myself justice, I may say it was through my influence that we (Cortelyou and myself) were taken in as partners with Mr. Bruce at the same time, and it was through his opposition to the introduction of any new facilities that I was ousted therefrom. So obtuse was Mr. Cortelyou that even after I had invented and made the now universally used fitting up force pump, to overcome the absolute inability of casting ornamental letters by hand, he could not perceive its advantages over the slow and slovenly process of pouring the metal.

The other adverse inspector, Brandt, made a working model of the Bruce machine, took it to Europe, represented himself as the inventor, and made a moderate fortune. However, a purchaser for the No. 2 patent soon appeared in Michael Dalton, of the Boston Type and Stereotype Foundry, and a trial in Boston was arranged. It was successful and thus an agreement, which lies before us as we write, was signed, sealed and delivered on March 4, 1844, under which the purchasers for the sum of $1,800, acquired the privilege of making machines for their own use in the States of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.

David Bruce, Jr., made and patented various minor improvements in typefounding down to 1868. In his later years he resided in the Williamsburg district of Greater New York. He had two sons, who were the principal letter punch cutters for their uncle, David Wolfe Bruce, owner of George Bruce & Son Company.

The Bruce typecasting machine was not the first. The idea of casting types by machinery originated in America as early as 1804. From 1806 to 1823 and later various patents were issued in England and in France for improvements in casting from type molds, but all proved to be impracticable. In 1804 William Wing, of Hartford, Connecticut, who had never seen a type mold nor entered a typefoundry, invented a machine for casting types in gangs of alphabets held together like the teeth of a comb, to be sawed asunder after casting. He interested Elihu White, also of Hartford, who also knew nothing about typefounding, but was willing to finance Wing. At the end of three years no satisfactory types had been cast. Meanwhile White had visited Scotland and brought back with him punches, matrices and molds. White and Wing came to New York in 1808, and established a typefoundry on regular lines, which flourished. In later years it was conducted by White's successors, Farmer, Little & Co. It ceased to operate in 1909, thus completing one century. White, however, despite the failure of the Wing patent, did not give up the idea of making types by machinery. He financed W. M. Johnson, of Hempstead, Long Island, who, in 1826, patented a workable typecasting machine twelve years before that of Bruce. The Johnson machines, improved by Mann and Sturdivant, were

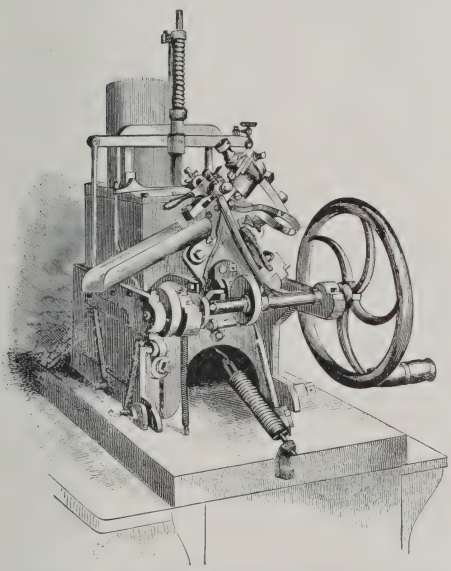


Typecasting in 1683. The style of the mold has changed, to make casting easier and quicker, but the general method is the same as that used in 1568 and which continued to be used with minor improvements until 1838. Illustration from Joseph Moxon's "The Doctrine of Handy-Works Applied to the Art of Printing." *A*, ladle; *B*, piece of leather to be attached to mold to protect caster's hand from being scorched; *e*, metal pot; *f*, flue of furnace; *g*, flames emerging through opening over which the metal pot was placed.

used in White's typefoundry, but the types cast in them were not popular. They were porous, weighing from fifteen to twenty-five per cent less than hand cast types. It is said that when a form set in these types was lifted, the bed of the press would be covered with particles of metal fallen from the feet of the types. White advertised that, as his types were lighter, printers received more types to the pound, while his prices per pound were no higher. Opposition typefounders guaranteed buyers that their types were *not* machine made. White had gathered around him a number of able mechanics, some of whom attempted to remedy the defects of the improved Johnson machine, but all without success. Through White's persistence in casting defective types by machine the printers conceived a deep prejudice against machine cast types, until finally the Johnson machine was discarded, after costing great sums of money. Notwithstanding this expensive failure, such was White's faith in the possibility of casting by machinery, that he was, in 1836, the only typefounder eager to buy the New York rights of the No. 1 patent machine of David Bruce. Both the Wing and the Johnson machines were tried in England and failed. Bruce had discovered the only practicable method of casting types with an automatically controlled jaw

action mold. His invention, however, only covered the casting operation. The processes of breaking, rubbing, setting, finishing and kerning remained to be done by hand. Nevertheless from 1838 to 1885 nothing equal to the Bruce machine was developed. In the latter year the Barth automatic typecasting machine was put in use in Cincinnati, the first machine which satisfactorily completed the making of a type in one operation — but that is another story.

The Bruce family of printers and typefounders had an interesting history. They were descendants of John Bruce, a farmer, of Wick, in the county of Caithness in the far north of Scotland, to whom on November 12, 1770, a son, David, was born. David went to sea, and before nineteen summers had passed over him he had seen a great part of the northern hemisphere. His family had meanwhile moved to Edinburgh, and there in his nineteenth year David apprenticed himself to a printer. Having acquired a thorough knowledge of his craft, as his work proves, he is next found in 1793 arriving in New York, a city of 40,000 inhabitants, something less in importance than either Boston or Philadelphia, where he found employment as a pressman on a daily newspaper. Next year, 1794, he was working for Hall & Sellers, successors to B. Franklin and David Hall. David Bruce sent money home to bring his brother John to Philadelphia, but in the meantime John had gone soldiering against Bonaparte in Egypt, so his



The No. 2 Patent Bruce Typecasting Machine, patented by David Bruce, Jr., in 1843, superseding the No. 1 Patent Typecasting Machine patented in 1838. This machine quadrupled the output of the typecaster, made the work easier, and improved the quality of types. More machines built on the principle of the Bruce invention are in use today than any others.

parents sent George Bruce, aged fourteen, in his stead. George reached Philadelphia on June 26, 1795. The two Bruces were not without friends. David had known Archibald Binny in Edinburgh, and when Binny and James Ronaldson and David Ramage arrived in Philadelphia on one ship in 1795 they soon found David Bruce and his young brother. Binny & Ronaldson set up the first permanent typefoundry in 1796 (which finally developed into the American Type Founders Company), and in the same year Ramage opened the first shop for building printing presses. Here were got together five young Scotchmen who afterwards achieved both wealth and fame, although their combined cash capital was less than $600. George Bruce was put to learn bookbinding, but not liking his employer he ran away to sea. Returning soon to Philadelphia, his elder brother persuaded him to apprentice himself to Thomas Dobson, printer. After two years, in 1798, Dobson's plant was destroyed by fire, and an epidemic of yellow fever prevailing, the brothers left the city and walked across New Jersey to New York city. Not finding employment there, they walked to Albany, where they worked for Webster Brothers. In 1799 they walked back to New York city. In that year the first American printer's union, the Franklin Typographical Association, was formed in New York, of which David Bruce was elected vice president, while George was secretary. The young union formulated a demand for higher wages. Compositors and pressmen were getting $6 a week of seventy-one hours. They demanded $7 and got it; nothing was said about the hours, but overtime was price and a half.

In 1803 and for two years thereafter young George Bruce's name appears in the *Daily Advertiser* as "printer and publisher for the proprietor." What David was doing we know not, but both had married, and George was already a widower. In 1806 there was a printing outfit, with one hand press, to hire. The Bruce boys hired it, and began to print Lavoisser's "Chemistry" in a small room in a building on the southwest corner of Pearl and Wall streets. Their friends in Philadelphia, the prospering typefounders and the prospering press builder, gave them credit for types and materials. Their work was better than New York publishers could get elsewhere. They also prospered, and in 1809 removed to No. 27 William street, where they kept nine wooden hand presses busy. When the publishers failed at times to keep them busy they published books on their own risk. It would seem that honest industry, working more than eight hours a day, had little trouble in getting ahead in those times when the city was literally "little old New York." The Bruces were well read, studious men. They would select a standard book to print on their own account. They would then ask publishers and booksellers throughout the land to agree to take and pay for certain quotas, printing the bookseller's name on the title pages of his quota. In this way they would have a sure venture. In this way they issued a series of Latin classics and a New Testament and a complete Bible. There was thus no lost time in the shop — no non-chargeable hours. Compositors and pressmen working for $7 obtained good board and lodging for $2.50; working twelve hours a day, with occasional overtime, with few holidays, and everything shut down close on Sundays, there was little opportunity to squander their earnings.

In 1812 David Bruce, Sr., went to England to learn the art of stereotyping, recently revived under the auspices of Earl Stanhope. The earliest and best method of stereotyping was from plaster of paris molds. We do not know what prompted David to learn stereotyping, but probably it was the advent in New York of one John Watts, who brought a knowledge of stereotyping to this country, and issued the first book from stereotyped plates in America in 1813. Watts, disappointed in his venture, went back to England, and shortly after his return went to Holland and Germany, selling the secrets of the process. David Bruce, Sr., found the English stereotypers secretive. He saw their work and got in touch with some of the workmen, and discovered enough of the process to put it in practice in New York. While away he kept his brother partner advised of his progress and of his visit to his relatives. These interesting letters are now in the Typographic Library and Museum in Jersey City. Unable to buy any of the apparatus used by the two English stereotyping firms, David had to design and have made in New York his furnaces, molds and other appliances. While these were in the making

another obstacle presented itself: both the existing typefoundries refused to cast the high spaces and quads necessary to the clay process. Fortunately for the Bruces, in that year, 1813, two brothers, Edwin and Richard Starr, skilled typemakers employed by Elihu White, had a desire to become master typefounders. They had accumulated a typemaking outfit, and had finished a set of nine point (bourgeois) matrices. Lacking capital, they were willing to take the Bruces in as partners. A font of nine point types and other accessories were cast, and in 1814 David Bruce made two sets of plates for a complete Bible. One set was sold to Mathew Carey of Philadelphia, the other was used to print several editions of the Bible, which the Bruces disposed of profitably. Before a year had passed a disagreement arose. The Starrs were bought out by the Bruces to save their investment. They tried to sell their outfit to the two existing typefoundries, but it was so incomplete that they could get no offers. Thus they had the nucleus of a typefoundry with no knowledge of the art, and no skilled employees. How they surmounted this unfavorable condition we do not know. Doubtless they found a skilled workman, or more than one, and George Bruce began to perfect himself in letter punch cutting. In 1815 they issued a few leaves of specimens of body types, adding to them gradually. They sold their profitable printing business to two employees. In 1816 their type and stereotype foundry was in Eldridge street. George managed the typefoundry and David the stereotype foundry. In 1814 David invented the first plate shaving machine. The English stereotypers were leveling their stereotype plates by holding them against a revolving disk equipped with knives. By their method they could not regulate the height of the plates. Bruce's flat bed planer went into use everywhere and is today more than ever an indispensable machine in electrotyping establishments.

In 1818 the Bruces erected a building on Chambers street, which was the home of the typefoundry until 1895. In 1820 David retired, purchasing the White Hill estate. He was then fifty years of age. George in the same year sold the stereotyping equipment and concentrated on typefounding. In six years he had become the leader in that art and industry. He died on July 5, 1866, aged eighty-five, leaving his business to his surviving son, David Wolfe Bruce, who carried it on until his death in 1895, leaving it to three heads of departments, who eventually sold it to a competitor.

David Bruce, Sr., soon repented his leisure. In 1824 he returned to New York and established a typefoundry with his son, David, Jr., and George B. Lothian. This project was rather to develop improved appliances for casting types than to cast types for sales. Both father and son were inveterate inventors. At the end of two years the experiments were decided to be unprofitable, and David, Sr., returned to his farm. He died in Brooklyn, at the home of his son, on March 15, 1857, aged eighty-seven years.



The place where David Bruce, Jr., invented and made the first successful typecasting machines, working in the attic of his father's residence, the homestead at White Hill on the estate of David Bruce, Sr., on the Delaware river, between Bordentown and Burlington, New Jersey. David Bruce, Sr., acquired this ample estate in 1820, when he retired from the typefounding firm of D. & G. Bruce, New York city. This sketch was made by David Bruce Conklin, grandson of the inventor.

David Bruce, Jr., was born February 6, 1802, at No. 40 Dey street, New York. Leaving school at the age of sixteen, he was sent to Philadelphia to the printing office of William Fry, to acquire a general knowledge of printing. After a short stay in Philadelphia he entered the typefoundry of D. & G. Bruce in New York, remaining there until 1824, when he became partner with his father in a venture in typefounding which was unprofitable and ended in 1826. He then went to Albany as superintendent of the Kinsley Type Foundry, and incidentally devoted himself to letter punch cutting. In 1831 he was again in New York, attempting a typefounding business with Edward Pelouze and John Bell. In a little less than a year this partnership was dissolved and David entered his uncle's establishment as a junior partner and head of the punch and matrix department. Two years later, in 1834, he withdrew, as has already been told, to devote himself to the invention of his typecasting machine. After the successful marketing of his No. 2 patent typecasting machine David Bruce, Jr., took up his residence in Williamsburg, on Long Island, across the river from New York city. There he had a workshop on South Eighth street, near Third, where he made casting machines and cut punches. In 1846 he completed a small typefoundry, entirely the work of his own hands, with an equipment of eight machines. This he sold to Peter C. Cortelyou. Two sons, Wallace and Robert, also carried on a punch cutting business in Williamsburg. Wallace is the sole surviving member of the Bruce family.

David Bruce, Jr., spent his later years in well merited ease and comfort, dying at the age of ninety on September 20, 1892, at his residence, No. 782 South Fourth street, Williamsburg. In his active years he was the leading punch cutter in America, producing a long line of type faces, borders and ornaments. He cut the light face roman series which first contributed to the success of the Conner Type Foundry. Other type faces cut by him are Secretary, Madisonian and Hancock scripts, Rimmed Shade and Rimmed Roman, and others popular in their day. He was a contributor on historical subjects to the printing trade journals of the sixties and seventies and on philosophical subjects to various magazines. For his inventions he was awarded the gold medal of the Franklin Institute. His inventions benefited printers as well as typefounders in every country in which types were made. For more than half a century he was the most distinguished personage in the typefounding art and industry.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

"A Ghost Is Laid"

The Federal Engraving and Colortype Company, of Chicago, has issued a most attractive little booklet of twenty-four pages, with the above title to excite curiosity. The story is laid at a club where some advertising men are discussing engravings and their methods, together with engravings and their pulling power. The persons in the story and their knowledge of our art are characteristic of the average group of men anywhere. There is a valuable moral to it all, but the reader should get this booklet and find it for himself.

Dry Plates for Photoengravers

Line and halftone photoengravers should learn to manipulate the process dry plates that are being perfected by several manufacturers. There is a prospect of a dry plate and developer arriving that will answer most purposes of the wet plate. The exposure will be quicker, though the new plate must be capable of easy intensification, have quicker drying qualities and be cheaper than the present process plate. There are indications that such a dry plate is coming, so that photoengravers should prepare themselves to handle it when it does come.

Penrose Diary for 1922

Anything from the house of A. W. Penrose & Co., Ltd., is welcome. Just now the welcome book is their "Diary and Process Pocket Book," which they have been issuing for fifteen years. The Penrose company is a splendid exhibit of British enterprise. Beginning twenty-eight years ago as an apothecary shop selling photographic chemicals "on the side," the company has advanced with the growth of processwork, to which it has been a great contributing factor. The company has agents and branches now in all countries, its London works alone having 50,000 square feet of space. To the house of Penrose we owe much for the development of every branch of processwork and for the stabilizing and standardizing of its machinery and methods. William Gamble has been the father of it all and the whole process world will always be his debtor.

Photolithography Without Halftone Screen

Rudolph Meyer, Cincinnati, writes: "I should like to have your opinion on this idea which is going the rounds of the litho journals: 'Screenless litho is coming, that is, the production of a lithographic plate from a continuous tone negative wherein no mechanical screen has been used. The negative is printed down just in the ordinary way onto a grained litho plate of zinc or aluminum. The granularity necessary to hold the ink will be supplied by the zinc itself, aided by certain reagents best known to the experimenters. The screen is entirely eliminated and the lithographs of the future will be produced from plates that will not only be quickly made but will yield the most beautiful prints imaginable, etc.'"

Answer.— It is evidently this promoter's publicity that brought one of Cincinnati's litho experts to New York to see the writer about a screenless print he had with him. The photo print was first made on a collotype (gelatin) plate, a transfer pulled and transferred to a grained zinc litho plate. The result was screenless, but flat and unprintable at the usual press speed. The halftone screens transferred and printed from grained zinc plates are not objectionable now, and are more practicable for printing large editions than any grain method can be. So why waste time or money in an attempt to abolish the halftone screen?

Burning in Enamel on Zinc

D. McD., Philadelphia, writes: "Do you know of any way to burn in enamel on a zinc plate that is better than the present one of laying it over the flame of a gas stove and heating it, as is done with copper plates? The trouble about this is that if it does not melt the zinc, it takes the temper out and makes it soft."

Answer.— An idea for a stove for burning in enamel on zinc, which originated with the writer, is to have an electric heater on the principle of the toasters we have on the breakfast table. The zinc plate is to lie on a cold iron slab while an electric heater, larger than the zinc plate, is brought close to the enamel coating to carbonate it while the zinc plate is kept comparatively cool. This would make a clean and sanitary stove, dispensing with the bad air and dust that come from gas stoves.

Removing Iodid From the Silver Bath

Archer Clarke tells in *Process Work* how to remove excess iodid from the silver bath. He writes as follows: "Put into a bottle ordinary tap water, say one-third water to two-thirds silver bath and pour the silver into the water; if you reverse the operation you entirely fail to achieve your object, as the bath is simply diluted and made of less silver strength. Immediately you pour the silver bath into the plain tap water you will notice the water becomes clouded; that is caused by the weakened silver being unable to absorb the iodids which are thus precipitated in the form of insoluble silver iodids and be filtered out. But before that the bath must have a piece of washing soda or soda carbonate, about 20 grains to 40 ounces of this diluted bath, and then be placed in a good light, sun, daylight, or arc light. After the weakened silver bath is cleared by the action of light, filter, test and strengthen to 37 or 40 grains to the ounce. Next test for acidity; most likely it will require some acid, nitric or acetic. I prefer the latter, thinking it gives greater density."

Distortion in Architecture Cured

James C. Robinson, New Orleans, is kind enough to tell his brother readers how he cured a case of architectural distortion when engraving it. The subject was a big business block of which a large photographic print was submitted with the sides of the building inclining slightly but disagreeably toward the top. He writes: "I got the photographer to give me a print with the grain of the photographic paper running up and down the building. An assistant pasted a sheet of

mounting board, while I wet the back of the paper at the top of the picture as much as possible, using a sponge, thus stretching the paper to its fullest. I then moistened the photograph, using less and less moisture until the paper at the bottom of the building was not wet at all. The photograph was then turned quickly on the ready pasted mount and pressed in place quickly. When the photograph was dry some of the distortion was gone, and the remainder was corrected when making the halftone negative by bringing the top of the building so much nearer the lens than the bottom that the vertical lines at the side of the building were parallel."

Reproducing Blue Black Inks

F. P. Bush, Louisville, writes: "We sometimes get copies written in blue black inks, from which the customer wants us to make zinc etchings. These blue black inks will not photograph. We have tried putting this copy under very powerful lights for a period of an hour, but the ink does not darken up. Is there any way in which this can be fumed or manipulated chemically so that the blue black ink will turn at once to a jet black?"

Answer.— In olden times we simply pulled out the glass stopper of the aqua ammonia bottle, then held the letter with the blue black ink over the ammonia fumes and it turned black. But there are few inks you can do that with today. You had better photograph the blue black ink letter on a process dry plate, with which you can use a yellow filter, then make a photograph print to be touched up and used as line copy.

How History Gets Twisted

An illustration of how history gets falsified might be worthy of note here: My friend Frank C. Drake died recently. The sketch of his life printed in the New York papers and telegraphed all over the country stated: "He became art director of the *New York Tribune* and there devised the first method of printing halftones on fast presses and ordinary news print paper." The facts are that Mr. Drake was art director of the *Tribune* at the time that the present writer invented and patented the method of securing halftones into curved stereotype plates which was used for so many years on the *Tribune*. Mr. Drake had no more to do with it than with anything else in the stereotyping department. A brief correction of this error in history was sent to all the newspapers, but only the *Tribune*, which knew the facts, would print it. So the future historian is quite likely to get the beginnings of halftone twisted. This happened also when the German Meisenbach died. The American press credited him with being the inventor of the halftone idea in 1883, although the writer had been making halftones in New York on the *Daily Graphic* from March 4, 1880, without waiting for Mr. Meisenbach to invent them. If such errors occur in our own times is it to be wondered at that much early history is now questioned?

Brief Replies to a Few Correspondents

J. S. K., Des Moines, Iowa: It is claimed 30,000 impressions have been had from one set of grained plates on an offset press.

J. Cameron, New York: You are right. Coated paper is not essential for the printing of halftones. The *British Journal of Photography* prints 133 line halftones well on machine finish paper.

Lithographer, Pennsylvania: You will find that the addition of a little fish glue to the albumen solution for sensitizing zinc will make it develop much more easily.

Apprentice, San Francisco: Don't be afraid to learn photoengraving. Rotagravure and offset printing have their fields, but they will never supersede type printing.

Publisher, Mexico City: Any one who wants to establish a process plant for offset printing should first engage a superintendent and have him select the apparatus necessary.

OFFSET PRINTING

BY S. H. HORGAN

To maintain the position it has always held as "The Leading Business and Technical Journal of the World in the Printing and Allied Industries," THE INLAND PRINTER, through its editor, has asked the writer to take charge of a department devoted to the development of the offset press. Extravagant claims were made at first for the offset method of printing, and much money has been lost in experiments with it. Now it has settled down to a practical basis, so that this department should prove a timely enterprise. Great progress is being made at the present time, and typographic printers as well as all those engaged in the allied printing trades are interested in knowing what is being accomplished by this wonderful discovery in printing. This will be told here.

Weekly Paper Printed on Offset Press

The Blackpool Times, St. Annes-on-the-Sea, England, marks the progress of the offset press in the newspaper field. It is printed on a perfecting offset press with automatic sheet feed, at a speed of about eighteen hundred to two thousand an hour. Some copies of the paper have been received, and it must be said of it that the type and halftones, which latter are used plentifully in its pages, could not be more satisfactorily printed, particularly on such rough surfaced news stock. For years many of the best magazine covers have been printed by the offset method, and there is a monthly in Havana, Cuba, called *Social*, which is printed in that manner, but the *Blackpool Times* is a new and successful step in the newspaper field.

Zinc or Aluminum Unlike Litho Stone

The idea that the metals zinc and aluminum have the same properties as litho stone in the way of absorbing grease or water and that consequently these metals in sheet form are used in place of stone is a fallacy that has been spread by writers and speakers on this subject and should be corrected. A polished sheet of zinc or aluminum will no more absorb water than a sheet of glass will. Try this by placing them in water and note how the water will roll from them, leaving the metals dry. Wet a clean litho stone with water and it remains wet, due to the absorption properties of the litho stone. Wet a sheet of ground glass with water and it will retain some of the water. In the same manner grain the surface of zinc or aluminum sheets properly and these grained surfaces will retain moisture or grease, and on this is based the principle of planographic printing from metal. It was not until the proper graining of the metals was understood that planographic printing was successful.

Definition of Terms Used in Planography

During the short period that planography has been employed, both in England and in this country, a few shop terms have come into use which require explanation in order that a common language may be spoken and all may understand each other. Following are some of the terms in this method:

Planography: Printing from flat surfaces, such as the grained metal plates used in planographic and offset printing.

Planographic Printing: Printing which is done *directly* on the printed surface.

Offset Printing: Planographic printing on a rubber blanket, which *offsets* the impression on tin, canvas, fabric, glass, paper or other material.

Lithography: This term refers only to printing from *stone* and should not be used for metal printing or planography.

Direct Printing: As the term indicates, this is printing direct from *metal*.

Photolithography: Photography on *stone*, either direct on the stone or through photolithographic transfers.

Photoplanography: Photography on grained *metal* plates for planographic printing.

A NEW MOVE FOR SIMPLIFIED PRINTING PRACTICE

BY WALDON FAWCETT

TO announce a *new* movement to bring about simplification of practice in the American printing industry implies, of course, that there has already been effort in that direction. Perhaps not all those engaged in the graphic arts consider the agitation initiated by the Federated American Engineering Societies worthy to be thus dignified as a forerunner, because the engineering body is not a force within the printing industry and its viewpoint must necessarily be that of an outsider. In answer to this the opinion of various authorities who have looked into the matter is to the effect that if any reforms are ever attained in printing practice it will, of necessity, be on the initiative of outside interests. Competition in the industry is too keen, according to this estimate, to allow the perspective for voluntary revolt.

Perhaps it is the conviction that inspiration and example should be supplied to the printing industry from outside sources that has prompted Herbert Hoover to persist in the role of reformer. For this well known administrator is behind the new move for simplified printing practice, even as he was the mainspring of the effort by the engineering organization. There is this distinction, however, that what Mr. Hoover now undertakes has the backing and the resources of the national Government, by virtue of his position as Secretary of Commerce. Especially significant is the circumstance that within the jurisdiction of Mr. Hoover's own department is the U. S. Bureau of Standards, the great industrial and scientific laboratory of the Government, which is to be a vehicle for the attempt to simplify printed forms and printing practice.

To emphasize the distinctive policy whereby the new undertaking will attempt to implant simplification of printing practice by force of example, it is necessary to point out that the former effort depended for its success wholly upon education or propaganda. The Federated American Engineering Societies, ultimate volunteer adviser to the printing industry, came into existence toward the close of the year 1920. Herbert Hoover was elected the first president and early in his administration he suggested a study of the restrictions and wastes in industry. Out of that suggestion came the formation of an investigating body of eighteen engineers, known as the Committee on Elimination of Waste in Industry. The report of that committee, particularly in its survey of the printing industry, has already been reviewed in this journal.

That Herbert Hoover now has a new and broader vision of the possibilities for printing trade simplification does not imply a verdict of failure on the first attempt. It means that a widened opportunity has come to Mr. Hoover through his selection as administrative head of the business annex of the federal Government. The report of the engineering societies was designed merely to lay the foundation for an improvement in practice. From the outset it was known, however, that the engineering institution did not have the funds to include all industries in its investigations nor to continue the work indefinitely. A study in the pulp and paper industry, which would have been the logical complement of the printing trade survey, was dropped, partly because of lack of funds.

When Mr. Hoover took up his duties as head of the U. S. Department of Commerce he found what might be termed a ready made incentive for a continuation or elaboration of the work which had been close to his heart as president of the engineering societies. The National Bureau of Standards, an important pillar of the Department of Commerce, had already established contact with the printing industry through several standardization projects. Under the spur of war time necessity for conservation, the Bureau aided in bringing about the restriction of paper sizes, grades and colors. Less successful, but enlightening to government experts, was an effort to bring about catalogue standardization, undertaken partly at the suggestion of the purchasing agents of the country who have long been keen for uniformity of catalogue sizes.

This adventure in catalogue standardization is going to prove valuable in the impending effort for simplification of printing practice in that it gave to the government specialists a practical insight into the considerations which influence producers of printing. Printing craftsmen pointed out to representatives of the Government that the purchasing agents and others who long for an era of catalogue standardization are professional buyers to whom the consultation of catalogues is a matter of everyday routine. In the eyes of such persons, catalogues are, essentially, specification books or price lists. In sharp contrast is the great mass of prospects to whom appeal is made by catalogue. Less sophisticated than the professional purchasing agents, such prospects are impressed by anything which gives a catalogue distinction or renders it unusual in appearance. Faced by the demands of their customers for novelty and originality, the printers told the officials of the Bureau of Standards that to attempt absolute standardization of typography, page sizes, cover colors, etc., was to strike at the very foundation of the prosperity of the printing industry.

As an alternative to the radical ideal which the printers rejected, the officials of the Bureau of Standards came to the idea of partial standardization. Vaguely formed was a conception of a basis which would leave printers free to cater to users of printed matter demanding the unique, but which would encourage the use of standardized forms, with all attendant economies, in printing contracts where individuality is not at a premium. In conversation with the writer, an official of the Bureau of Standards pointed to the postal card as an example of the possibilities of standardization. He argued that a large proportion of the business houses of the country make use of printed post cards for advertising and for other purposes and do not feel that restriction to size and stock is a serious handicap.

This indicates the state of mind at the Bureau of Standards when Herbert Hoover took up the reins at the Department of Commerce. From the outset, Mr. Hoover gave personal attention to the extension of the field of usefulness of this clearing house for technical knowledge, and in due course he injected into the working plans the ambition for the elimination of waste in industry that had been his pet hobby in his connection with the engineering societies. Behold, then, the newest unit of the Department of Commerce, the Division of Simplified Practice — prospective mentor of the printing industry, provided the industry manifests the requisite spirit of coöperation.

Needless to say, concentration of effort and elimination of waste in the printing industry is not the sole objective of the Division of Simplified Practice, nor will the printing industry be the first patient to receive the attention of this new corrective institution. It is hoped that by the close of the fiscal year 1923 there will be in readiness recommendations for simplification covering some fifty different industries. To a certain extent simplified practice is merely a more pleasant name for the standardization at which the printing industry shied when it was proposed with respect to catalogues and other printed forms. The primary purpose of the Division of Simplified Practice is to assist in the reduction of size varieties, where either producers, distributors or users would secure marked benefit from such simplification.

Speaking to THE INLAND PRINTER, the specialists at the new division indicated that, in their opinion, if the printing industry is converted to simplification the elimination can not

stop with the printed product, but must extend back to the mechanism of printing production. It may be remembered that this was a point which was stressed by the engineering societies' committee on waste elimination. That investigating body did not confine itself to denunciation of the six thousand brands of paper but pointed the finger of criticism at the six hundred types of folding machines and the wide variation in flat bed cylinder presses. Standardization of printing machine sizes, making possible the use of one machine for different jobs, was cited by the engineers as quite as important as reduction of the 147 different sizes of catalogues.

In behalf of simplified practice, Mr. Hoover and his fellow missionaries are prepared to claim, to members of the printing industry, that elimination of unnecessary varieties will reduce stocks and investment, increase turnover, lower costs through mass production, enable quicker deliveries from simplified stocks, decrease selling expense, stabilize production by permitting safe accumulation of stock during slack periods, and give buyer and seller the same vocabulary, thus eliminating wastes from misunderstandings and misrepresentations. It is claimed that conditions of business depression supply the strongest incentive for the adoption of simplified practice. Pending wage readjustments, reduced investment and increased turnover is the only means of offering lower prices to the consumer.

For the reassurance of members of the printing industry it should be emphasized that the movement sponsored by the Department of Commerce in behalf of simplified practice is not intended to force an ideal on an unwilling industry. In any event the program, be it characterized as standardization or simplification, would embody only what is best in present practice. There is no ambition to replace established practice by something entirely different. Director Stratton, of the Bureau of Standards, discussing this subject recently, said he did not believe that the time would ever come when there would not be opportunity for the gratification of the demands of persons who desire variety, novelty or specialization and who are prepared to pay for it. But he thought that on the part of an increasing proportion of consumers in all lines there is a trend away from this insistence upon the individualistic. He reasoned that consumers who are content with standardized varieties and sizes should have the benefit of the economies which simplification makes possible.

While Mr. Hoover is busy with the educational work of the new division he has set up to provide governmental support and supervision for any group of producers willing to simplify production. Uncle Sam has, by way of example, entered upon his own venture in printing standardization. This has come about partly as a result of the placing of the operations of the Government on a business basis through the establishment of the Bureau of the Budget. As a means of standardizing government printing, there was created a few months ago an interdepartmental body known as the Permanent Conference on Printing. In the beginning the supposition was that the printing conference would concern itself only with securing some degree of uniformity in the execution of governmental printing contracts. Latterly there has been advanced the idea that if this new federal general staff on printing practice is to take up the whole proposition of standardization there should be conferences with private printers and users of commercial printed matter in an effort to find some common basis of agreement which would reconcile governmental and private practice and thereby facilitate the filing of printed forms, etc.

To further the cause of standardization the Permanent Conference on Printing now has at work a special committee on paper standardization and the standardization of letterheads and printed forms. The committee has recommended that, as a beginning, steps be taken to standardize certain forms in use in the various departments and independent establishments of the Government, such as the following: Telegraph blanks, oath of office, leave forms, passes in and out of buildings, penalty labels, "expedite" forms, accounting forms such as vouchers, etc., requisitions for funds, journal vouchers, delivery invoices, purchases and stores requisitions and orders, etc. For letterhead standardization, the recommendation is for a dimension of 8 by 10½ inches; ink to be black or blue record; maximum weight of paper to be substance 20; and quality not to be superior to white bond or white writing, fifty per cent rag. Parallel with this effort for standardization of printed forms is a project in the same quarter for paper standardization, covering grade, size, weight and color.

The main object of the Government in its current effort to consolidate stock forms, blank forms, etc., is to permit printings in large editions and the accumulation of reserve stocks which can be drawn upon as needed. There is not lost upon Uncle Sam, however, the opportunity to exert moral influence, by force of his example, in behalf of similar simplification in the commercial field. The Bureau of Standards in testing, as it does, under regular routine each year, thousands of samples of paper, printing inks, etc., is in a position to provide the best of technical foundations for standardization or simplification. For example, if the Bureau of Standards succeeds in its present quest for an explanation of why printing inks of some colors cause dermatitis while others have no injurious effect upon the skin, there will be contribution of precisely the type of scientific knowledge which would give the element of authority to standardization under auspices of the Government.

ADVANTAGES OF AN AUTOMATIC PRESS

A printer in Baltimore started with one platen press. With the aid of his wife he made a living, saved some money, and in time bought an automatic job press. He found this press profitable. In describing his satisfaction he said: "With my platen, when the telephone rang, I stopped my press; when a customer came in, I stopped my press; when I made a price, I stopped my press; when a salesman came in, I stopped my press. That press wouldn't work if I was not with it. I was the slave of that press. Now my little automatic cylinder job press sets me free. I do what I please and it keeps on printing. When the last sheet is printed, only then my automatic stops, except if a torn sheet stops it, for it won't take a spoiled sheet from the pile. While my press runs swiftly along I do what I please. I make out my accounts, wrap up my work, joke with my customers, and I'm even glad to see a salesman, for the salesman who worked hard to persuade me to buy my automatic sure did me a good turn."

ADDITIONAL CALENDARS RECEIVED

Many very attractive calendars are still being received by THE INLAND PRINTER from different parts of the world. We acknowledge with hearty thanks calendars from the following: Smith Printing Company, Waco, Tex.; William Strain & Sons, Ltd., Belfast, Ireland; The Sutton Press, Pittsburgh, Pa.; The Caslon Press, Detroit, Mich.; The Commercial Printing & Lithographing Company, Akron, Ohio; The Tokyo Teukiji Type Foundry, Ltd., Tokyo, Japan; The Matthews-Northrup Works, Buffalo, N. Y.; Keystone Pecan Company, Inc., Manheim, Pa.; Artcraft Engraving Company, Kalamazoo, Mich.; The United States Printing & Lithographing Company, Brooklyn, N. Y.; J. & A. McMillan, St. John, N. B.; American Tag Company, Chicago; Paper House of New England, Boston, Mass.; Charles Francis Press, New York; Waverly Press, Baltimore, Md.; Borough Press, New York; O. W. Jaquish, New York; Stevens & Wallis, Salt Lake City, Utah; Clark & Matheson, Auckland, New Zealand.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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NOTE.—*To make this instalment clear to those who may have recently subscribed, let us tell briefly what has gone before: First, we saw that* LACK OF CONTINUITY *was the principal fault of too much direct advertising, and we found that the printer (as the producer) was the one who could correct this fault. Second, we found out the importance of* THE LIST, *and learned how to compile such a list. Third, we studied the various physical classifications of direct advertising and learned in the main how to apply them. Fourth, the returns or results to be expected, in general were detailed. Fifth, we took up the interrelation of direct advertising with all advertising, and with business in its broadest aspects. This brings us to the sixth step,* ANALYSIS OF MARKET, PLAN, AND EVOLUTION OF THE IDEA, *speaking entirely from the mental viewpoint.*

Analysis of Market, Plan, and Evolution of the Idea

PROBLEM: We, Us & Co. (now reading this line) are printers. (We shall assume that you have the brain equipment, as well as the press equipment, necessary to plan, produce and deliver to the possible prospect *brain* impressions, plus the *press* impressions.)

We, Us & Co. have rightly decided to enter the field of selling direct advertising service to the manufacturers, retailers, wholesalers, and others in their territory.

The first campaign for We, Us & Co. to plan and prepare, therefore, is to study the problems of the organization and put into writing what they are and how they will be solved. Then the service department of We, Us & Co. has completed its work, and it is up to the manufacturing (printing) organization to actually print what has been planned.

The problem just stated faces a large number of the readers of THE INLAND PRINTER, and its proper solution will be the means of helping improve direct advertising, and through that the printing industry.

THE SOLUTION: In order to keep within the confines of our space we must start off with a few more assumptions:

First, we shall assume that you have the list on hand and that it is correct.

Next, we shall assume that you are interested in selling direct advertising campaigns to manufacturers (or wholesalers) who sell through dealers (retailers) to the consumer.

Speaking rather generally for the moment, there are two main methods of solving the problem:

First, the issuance of a *good will* builder, such as a house-organ or a house publication, and leaving the rest of the educational work, sales promotion, as well as the actual selling, to the salesman. This plan is a good one, and is often the best way of accomplishing the result. In the field of printing direct advertising, however, it is done so frequently that unless it is done well — we might say, *very well* — it is of doubtful value.

For the preparation of this particular article the writer went over several thousand pieces of direct advertising literature issued by producers all the way from the "roselands" of Portland, Oregon, to the "tuberlands" of Portland, Maine. Innumerable ordinary, anemic, lifeless house-organs were found in the lot. In fact, we might almost lay down as a fixed rule that the average printer entering the direct advertising field decides to use this good will method of building business.

Likewise, house-organs, which failed to "shun the scissors and paste pots of editorialdom," what crimes are committed in thy name! You actually are trying to sell *brain* products to busy advertising men and manufacturers, based upon the snips of the shears, and the sticktoitiveness of library paste!

But the house-organ can be done right, and when done right, even in the sale of direct advertising, it is highly valuable. Take, for example, *Good Will*, issued by The Kalkhoff Company, of New York. This company has approached the problem of selling its services with this mental viewpoint, as set forth in page 1 of the November, 1921, issue:

> The ultimate object toward which the selling efforts of every worthy business house are directed is not the production of single sales, but the making of regular customers. It is indeed possible to make a regular customer out of a man by proving to him, on each occasion when he is in the market, that one's own goods best fill his immediate needs. This method, however, is wasteful.
>
> Far more economical and far more efficient is it to "sell" him the house and the entire line by concentrated effort directed toward this special object.
>
> Advertising with this purpose in view should be conducted at all times, independently of all other selling efforts; for while the best intensive sales campaign must sooner or later cease yielding results, good will works *all the time*.

While the mechanical aspect is to be taken up in a later article, we must comment on this house-organ of the Kalkhoff company at this point. It has eight pages, approximately 8½ by 11 in size, printed on hand made Italian paper, the text on Lombardia, and the cover (an overhanging one) Florentine.

To give you an idea of the generous margins and physical aspect of the page, the first two pages of *Good Will* are shown in the special eight page insert following this department. The second page, headed "What Is Direct Advertising?" contains an

What Have You to Send?

THIS series of articles is your series. You are invited to send in specimens of units and campaigns of direct advertising, planned by you, which have been effective.

For instance, please mail today the samples of the most effective single unit or complete campaign, or both, produced by you to sell your own services. Mark specimens:

Direct Advertising Department,
THE INLAND PRINTER,
632 Sherman Street,
Chicago, Illinois.

article which shows unmistakably that the publishers are familiar with direct advertising and its application. Stop and read the reproduction, see how they emphasize the point that direct advertising is *something more than a certain class of printed matter*. As they say: "It is a carefully thought out plan for producing sales."

And the second method of solving the problem is the issuance of dynamic, active sales promotion literature of various kinds, supplemented by educational literature and perhaps some form of good will building, such as the house-organ. In using this second method, however, the difficulty in most organizations is in carrying out the thought and keeping up the plan.

An example of how it can be done, however, is the case of the Matthews-Northrup Works, of Buffalo, New York, who, upon signing a contract (apparently) for a series of twelve full page advertisements in a certain monthly magazine going to advertisers, planned to supplement the publication advertising with direct advertising, and then carried out that plan. Each piece carried a prominent statement to the effect that it was "number so and so" of a "series of twelve bulletins intended to define our conception of what may be expected of 'the Complete Press' by reason of its 'completeness.'" Each of these bulletins bore on the front page a headline, the firm's trade mark and the descriptive paragraph just referred to. Page 2 extended the thought brought out by the full page advertisement printed on page 3, and page 4 was blank in each case. A postal card was enclosed in each bulletin.

This series presumes, as we diagnose it, that the prospect is already sold on direct advertising, and is seeking a complete press to produce it. In other words, we think this series could have been improved from the standpoint of the recipient by approaching it from the angle of helping the advertiser from the *brain* impression standpoint, rather than from the *press* impression standpoint.

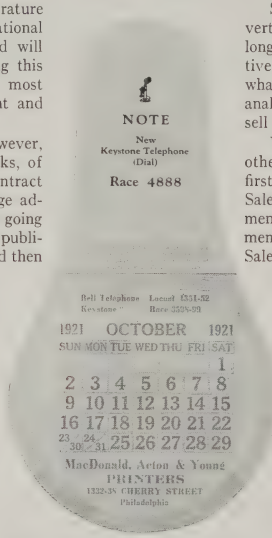


FIG. 1.—Telephone card sent out by MacDonald, Acton & Young, Philadelphia. An example of the "billboard" form of advertising, the purpose of which is to keep the advertiser's name before prospective customers.

A variation of these appeals is the so called "billboard" appeal. "Billboard" we call it, from the fact that it serves only to keep your name before the possible buyer, and only indirectly helps him. The calendar phone novelty card, of MacDonald, Acton & Young, Philadelphia, reproduced herewith, is a good example of this type of direct advertising.

If — note the *if* — you have sold your possible prospects upon your ability from both standpoints, brain equipment and press equipment, then this billboard type of direct advertising can be most effective, and as a part of a campaign with other appeals of the planned type it can be important. But to use it as the only appeal in our opinion is not the right approach, for it suggests that you know no way to approach your prospect except in this most general and impersonal way.

Now back to our problem and its solution. We have this list of manufacturers or wholesalers, and we want to sell them on using the services of We, Us & Co. to plan and produce their direct advertising. How are we going to do it?

To make our solution more clear, let us eliminate the house-organ from our calculations with a short analysis. The house-organ can be used as the sole method of approach, if done in an "ideaful" way, as suggested in earlier paragraphs. The weakness of the house-organ from another viewpoint than the actual returns standpoint is the fact that all too many of those on our list will (quite improperly, but none the less surely) think that we are specialists in producing house-organs, because we use that form ourselves. [Do not misunderstand me, the house-organ is a valuable physical form of direct advertising, and as a builder of good will it stands supreme, but as the whole campaign to sell direct advertising printing to a list of manufacturers or wholesalers, it is not to be recommended without most careful consideration.]

Shall we use the billboard type of direct advertising? This can be done, but it requires a long, hard pull and it is surely not the most effective method. Mere name publicity — and that is what such a campaign amounts to in the final analysis — will be valuable, but it will not help sell the idea of direct advertising in general.

We come, therefore, to the necessity of some other form of approach, and reverting to our very first issue, we find that our aim could be: (1) Sales; (2) inquiries; (3) good will; (4) supplementary to publicity; (5) supplementary to salesmen; (6) preceding salesmen, and (7) strategic. Sales, of course, we want, but a little mental analysis will show you that to expect any manufacturer to order direct advertising from a purely direct advertising appeal (in other words, to sell direct advertising service by mail order attacks) is not a correct assumption. Some syndicated direct advertising service, to be sure, is so sold, and occasionally an order will so trickle in, but usually at least a request for an estimate will precede the actual order, or the work of salesmen will intervene. Inquiries are what we want. It would be an arduous task to call on the thousand, two thousand, or whatever number it is you have of manufacturers and wholesalers. So by the method of getting inquiries you automatically pick out those who you think may be interested. Good will is created by the continuity of our appeal. Let us assume, purely to simplify the solution of our problem and not because publicity in trade papers, business papers, etc., is not valuable, that we are not using any publication advertising whatever.

Then we must analyze and decide whether we will plan any follow up to be used after a salesman has called. Judging from personal experience, both as a seller and as a buyer, the average firm trying to sell direct advertising service has either overlooked the fact that there is such a thing as a follow up or leaves it to its house-organ to do this work. For example, a certain Eastern importer recently inquired of a certain advertising magazine for the names of reputable producers of direct advertising. The magazine gave to the importer, naturally, the names of all recent advertisers. Each in turn called on the importer. Each talked big and promised much, but only one followed up the prospect. The one making the follow up got the contract.

Let us digress, apparently, for the moment to make clear that the follow up here referred to is a thing separate and distinct from the campaign itself. Strictly speaking, the firm inquiring should be removed from the list receiving the regular direct advertising campaign and be put into a special list which receives follow up material, such as letters, personal calls, and the like, the preparation of which is based upon the assumption that the inquirer has asked to be shown why he should deal with you. To send this inquirer the rest of the follow up campaign (with the possible exception of a house-organ) is indirectly suggesting you did not consider his first inquiry worthy of attention. The best follow up campaign is

prepared at the time the original and major campaign is prepared so that the same motif and idea may be carried on.

Are we to plan to precede the salesmen, that is, in the sense that salesmen are going to call whether or not an inquiry arrives? Ordinarily, pulling doorbells to sell direct advertising is not a good policy; the exceptions would be where the advertiser had some special reason for calling, regardless of an inquiry. But there might be cases where the Buffalo producer, for instance, was going to send a salesman to Jamestown, New York, anyway, and had received three or four inquiries from that town. A brief special campaign might be prepared and mailed to others in Jamestown so as to secure several more "leads" for the salesman to use while in that city. This is what a shrewd merchandiser would do, but it is not what the average producer of direct advertising has been doing.

So our analysis brings us up to this point: We want to get inquiries from these manufacturers and wholesalers on our list, we are not going to use publications, nor try to sell via mail order plans, nor will the salesman call without an inquiry. We also are omitting the house-organ as the physical classification of appeal, since the mechanical approach is not to be covered in this article, and we must therefore now analyze our prospect, our market, and the mental (copy) approach, in order to put on paper the plan we shall suggest to We, Us & Co. for the increase of their direct advertising business.

First, the prospect: A manufacturer or a wholesaler is the average prospect. What will appeal to that prospect and be most personal to him? For we have seen emphasized in our first instalment that, to be most effective, direct advertising should be as personal as possible in its appeal. We can quickly decide that the average manufacturer or wholesaler will be most easily approached by the "personalized" standpoint (see chart illustration in first instalment) by an appeal which shows your ability to help him in his business. You may supplement it by an appeal from the geographical standpoint, for more and more is this factor becoming important in planning sales promotion campaigns.

How shall we make the appeal, from the mental angle? Since it is advertising that we are to sell we are safe in assuming that our appeal should be a judicious combination of (a) copy; (b) illustration; (c) display, and (d) paper. Starting with the last, the Kalkhoff house-organ helps get over its appeal by judicious selection of paper which suggests superiority and class. They supplement this with strong copy, as illustrated and quoted, and illustration is used only in a minor sense.

How can we help the manufacturer or wholesaler? By showing that manufacturer or wholesaler how to sell more goods, for though a certain pride in craftsmanship remains in many manufacturers, it is the sales success which demonstrates the worth of the product. In the case of the wholesaler, our appeal branches a bit further and becomes largely a matter of profits, since the wholesaler is not, as a rule, a manufacturer.

This appeal to help the manufacturer may at first glance look as if we are "begging the question"; we emphasize it so that our criticism which is to follow will not seem too harsh. Remember we want the manufacturer to inquire, to ask whether we can help him.

Suppose one of our list of manufacturers is a producer of little red pumps. Then following our flat statements that we could help the sale of "little red pumps," he would like to know whether or not we had ever helped, first, any manufacturer in the same field; second, any other pump manufacturer; and third, if possible, any other manufacturer of *red* pumps.

There are two methods of preparing our appeal from the copy viewpoint (the actual writing of the copy comes in a later instalment). Therefore, what interests us now is whether we shall use the process of *deduction* (inference) or *induction* (from a specific instance to the general subject).

Here is a piece issued by The Sutton Press, Pittsburgh, Pennsylvania, a booklet of twenty pages, with an overhanging cover, the title page of which is reproduced herewith. A specimen inside page appears in the special insert. This is a deductive piece of copy, since it leads us to infer that The Sutton Press can serve us because they have prepared this booklet

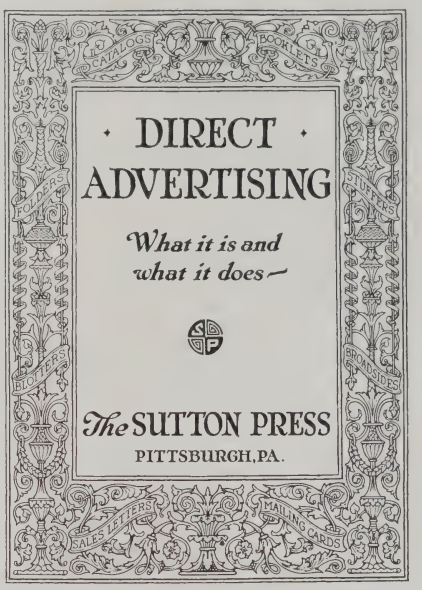


FIG. 2.—Title page of an attractive booklet published by the Sutton Press, of Pittsburgh, Pennsylvania, describing the more common methods of direct advertising. See special insert for other reproductions from this booklet.

describing "direct advertising." It sounds reasonable; it has some illustrations that appeal; it is printed on a paper that impresses; and in the back we find a full page devoted to this announcement: "Save this booklet — it is the first of a series, illustrating the more commonly used methods of direct advertising. The second mailing will occur in the month of November. Watch for it."

On the other hand, we have before us a small folder, "Modern Adobe — Modern Printing," which reasons inductively from the specific instance of serving the Walnut Park realty development organization that the Fletcher Ford Company, of Los Angeles, is able to serve other firms and organizations. This latter is also a geographical appeal, subtly suggested in the headline: "Factors in the Development of Southern California."

A variation of the deductive appeal is that of R. C. Dyer & Co. This organization uses a four page illustrated letterhead, which opens with this appeal: "How can we expend our advertising fund to gain the greatest advantage?" This query becomes personal to the manufacturer addressed, and the opening paragraph states that they wish to offer a suggestion, "based upon actual experience." Then they proceed: "It is — Use a well planned direct mail campaign."

Then without a single specific instance upon which to hang their story — as if our mythical firm of We, Us & Co. were just starting without a past performance to use — on the inside pages they have a double page headline: "Working Model

for a Direct Mail Advertising Campaign to Bring New Sales." Under this appears: "Notation — This chart covers direct mail selling to get dealer distribution by factory or wholesaler."

Within a space 4¾ by 8¾ inches, on the original, in two colors, red and black, we find the excellent chart appearing

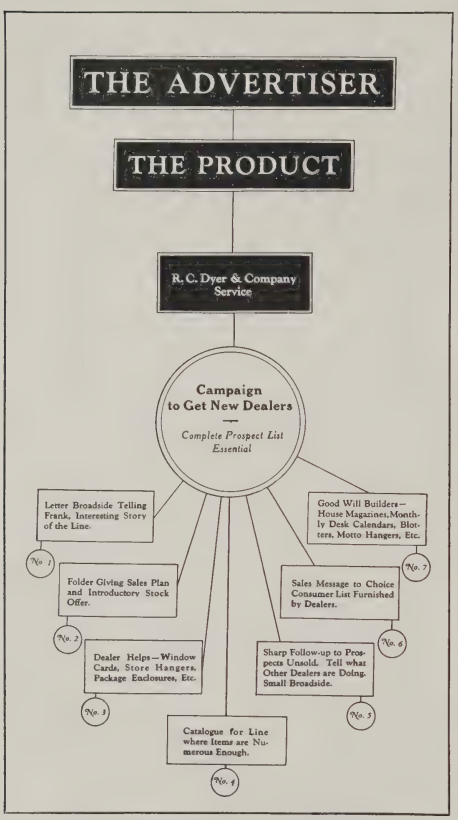


FIG. 3.— Chart published by R. C. Dyer & Co., Dallas, Texas, showing plan for a direct mail campaign to get dealer distribution by factory or wholesaler.

herewith. On either side of this chart appears a detailed description of the seven mailings suggested.

What manufacturer interested in increasing sales through dealers could pass this appeal without some attention? More than that, we know that this firm is not a one timer, for on page 4 of the sales letterhead, under the sales talk for their firm, appears another notation to this effect: "This is the first of a series of letters on direct appeal advertising; others will reach you in a few days. We would like for you to follow each of them, file them if you wish, and call us at any time we can serve you."

Leaving aside for the moment the typographical arrangement, or the appeal of the copy itself, this piece is one of the best we have ever seen prepared and mailed by any organization of sellers of direct advertising service.

Another example of inductive copy appeal is a folder before us which carries this headline: "The Right Catalogue Is a Business Producer." From this they try to deftly lead the prospect to a campaign, closing with: "A catalogue puts your line on his desk. The follow ups or direct by mail advertising will keep that line constantly in his mind."

The kind of copy decided upon, our next move is to decide when to make that appeal. For example, mailing to a manufacturer of greeting cards during the rush Christmas season would fall on most barren ground, for the manufacturer would at that time of the year be too busy filling orders to be thinking about future plans.

The planning of the follow up from the mental aspect needs but little space; avoid monotony, decide either upon a term follow up (for a specified time) or start a persistent follow up. The duration of time between follow ups is a general one; start fairly close together and spread the time as you go along, probably dropping the name at the end of a year, or putting it back on the general list again. In the follow up, some of these "billboard" types of direct advertising can often be used to advantage. For example, the piece, "Excellence Is No Accident," issued by The Holmes Press, which is shown in the special insert, might be used for a follow up in this manner, but it should never under any circumstances be used for a piece of the original campaign.

Back of all this it must always be borne in mind to mail on specific mailing dates and keep the campaign continuous. For instance, if you state that a certain unit is "one of a series" and then fail to deliver the series, the prospect not only loses faith in your ability but also in the medium the use of which you urge.

When it comes to writing the copy, we shall bring out more clearly ways and means of personalizing the mailing pieces of We, Us & Co. In making up our list it is to be assumed that we have eliminated firms of doubtful credit — those which do not use direct advertising, or to whom its use could not likely be sold — so that the resulting list contains a sufficient number of possible customers to provide a real market for our services. The very best campaign of direct advertising to sell fur coats in the tropics, or direct advertising to illiterates, would inevitably fail. We must also bear in mind that We, Us & Co. can not get 100 per cent of the business; sundry reasons will intervene to prevent a monopoly, such as personal acquaintance, interlocking directorates, location, etc. Therefore, the survey of the market must come before the campaign, but one based on the principles set forth will produce inquiries.

While this instalment has been restricted to the printers' use of direct advertising to sell direct advertising service, it can readily be adapted to sell printing without direct advertising service; and, with few changes, to any product following the same general line of sale and distribution.

Next month we shall plan these direct advertising units and campaigns from the mechanical aspects.

AMERICA LEADS IN GRAPHIC ARTS

Joseph Pennell has brought the American Academy of Arts and Letters into doing something to justify its title as far as the graphic arts are concerned. Mr. Pennell has placed on exhibition the best showing of American prints ever assembled and they will be on display until April 16 at the Institute's galleries, 15 West Eighty-first street, New York. The collection of Whistler etchings and lithographs is the most complete ever shown here. The whole proves that Americans lead in the graphic arts and few of us have been aware of it. We buy prints for foreign artists, not knowing that our own artists are doing much finer work, of more permanent value. Timothy Cole and Childe Hassam comprised the exhibition committee, with Mr. Pennell as chairman. They have done more for the future of the graphic arts in America, through this exhibition, than they can possibly realize now.

The Effectiveness of Simplicity

THE SPECIMENS shown in this special insert, with the exception of the one on the last page, are selected from various pieces of advertising matter which are commented upon in the Direct Advertising department in this issue. Simplicity of treatment, allowing the type to tell the story, with just enough decoration to add to the attractiveness, characterizes all these specimens. Ornate effects have their place; but, as is demonstrated throughout this insert, with a well selected supply of foundry borders, plain rules and good initial letters, with an occasional specially drawn illustration, the printer need never be at a loss to produce attractive display for any kind of printed matter.

APRIL, 1922
THE INLAND PRINTER
CHICAGO

SELLING is, always has been and always will be the paramount problem of business. There may be temporary times when —because of abnormal conditions — demand may exceed production, but in the long run, people do not "buy"—they must be "sold."

Selling—intensive and persistent selling —is necessary if factories are to keep running, if goods are to flow freely and steadily through the channels of trade, if we are to have permanent prosperity.

Active selling secures the widest distribution of products that add to the comfort, convenience and happiness of life.

It seems that selling started soon after Man made his first appearance on this globe. The serpent sold the idea of eating the apple to Adam; the pre-historic Caveman sold himself to his wife-to-be with strong muscle and a big club; the great monsters who once roamed the earth sold themselves so well—made themselves so well-known—that today, thousands of years since they disappeared, we stand in open-mouthed wonder before them, or what's left of them, in the Museums.

As man's genius for creating unfolded itself, he naturally developed a desire to place the results of his skill in the hands of buyers and users. This lead to the era of trading—when the best salesman was the best trader—the man who could exchange something he had for something the other fellow had, with profit to both.

This "trade selling" necessitated taking the goods to the buyer, and there were many picturesque examples of this custom — the great caravans trailing over the sands of Sahara to bring goods to a market where buyers could examine them and offer what they had in exchange;



First two pages of text from the booklet, "Direct Advertising — What It Is and What It Does," issued by The Sutton Press, Pittsburgh, Pennsylvania (see comment in Direct Advertising department).



Excellence is no Accident

Initial page of four page folder by The Holmes Press, Philadelphia, Pennsylvania. Original in black and orange, with light blue backgrounds in the illustrations here shown with Ben Day screen (see comment in Direct Advertising department).

VISION! Today's watchword, tomorrow's promise; the cornerstone of confidence. When men of clear vision unite their resources, the firmness of their purpose is an accurate forecast of outstanding success.

Achievement is no accident.

Interpreting his vision in delicate melody and crash of chord the composer sways men's souls to pursuits of peace or battle.

Columbus crystallized imagination in action, and a New World was his—and ours. Peary and Amundsen laid captive the opposite poles. James J. Hill dreamed of a commercial West. DeLesseps fathered the Panama Canal which American genius was later to make a certainty.

Vision, backed by determination, wins.

And now, in 1921, the man who would win in the race for reawakening demand finds immediate need for these two qualities, vigorously applied in competitive markets.

Doubt is gone. Hesitation as to the future is held only by those who will not be guided by evidence. Already the individual is buying more freely. As the unit is influenced, so is the mass. And financially, commercially, politically we are on the upward path.



On this page and the one opposite is shown the inside double spread of the folder by The Holmes Press, first page of which is shown on the preceding page of this insert.

Dependable goods and trustworthy service confront no cautious dollar.

For, neither is excellence accidental.

Thus it is most fitting that the vision of manufacturing, distributing or professional excellence, should join the excellence of craft in The Holmes Press organization.

Your service to others is most appropriately reflected by our service to you. Choose worthy printing for worthy purposes.

We invite your interest in our co-operation. Men of vision may well join forces in forwarding the acceptance of excellence.



THE HOLMES PRESS, Printers

WITH COMPLETE FACILITIES FOR
ADVERTISING SERVICE

1315-29 CHERRY STREET
Philadelphia





Published by The Kalkhoff Company, 216 West 18th Street, New York
Copyright 1921 by The Kalkhoff Company. All rights reserved
Subscription price, one dollar per year

THE ultimate object toward which the selling efforts of every worthy business house are directed is not the production of single sales but the making of regular customers. It is indeed possible to make a regular customer out of a man by proving to him, on each occasion when he is in the market, that one's own goods best fill his immediate needs. This method, however, is wasteful.

Far more economical and far more efficient is it, to "sell" him the house and the entire line by concentrated effort directed toward this special object.

Advertising with this purpose in view should be conducted at all times, independently of all other selling efforts; for while the best intensive sales campaign must sooner or later cease yielding results, Good Will works *all the time.*

First page of attractive house-organ of The Kalkhoff Company, New York city, exemplifying the dignity and beauty of simple treatment, and the value of appropriate illustration (see comment in Direct Advertising department).

WHAT IS DIRECT ADVERTISING?



TO THIS question many people would answer, "Direct advertising—why, that means booklets, folders, broadsides, catalogs and the like. In a sense, that answer is correct; but there were booklets, folders, broadsides, catalogs and the like in existence fifteen and twenty years ago, whereas the term "direct advertising" was never heard in those days. Is "direct advertising," then, merely a new-fangled expression for an old thing, or do the words imply something more than a certain class of printed matter? Assuredly they do. The "something more" is a carefully thought-out plan for producing sales. The modern advertiser does not put an advertisement into a magazine without giving thought to what went before or what is to follow; every separate advertisement links up with a general selling plan, which may in fact, have many ramifications outside of the field of publicity. Similarly, the house that employs direct advertising, as distinguished from mere printed matter, uses such material as part of a definite sales-building system.

Everybody knows that the technique of periodical advertising has become so broad and complicated that it is well termed a science. Direct advertising is no less a science than periodical advertising, from which it differs in detail rather than in fundamental principles.

There are cases where magazine or newspaper advertising would prove too expensive because of the great waste of circulation represented by readers who are not interested in the goods or service offered for sale. In such cases direct advertising, sent to a carefully selected list, performs, at a great saving in cost, all that could be accomplished by periodical advertising. There are other cases where periodical advertising can only present the bare details of a selling proposition and where direct advertising must be relied on to fill in the outline and complete the process.

Every business house needs direct advertising, either as a complete method of publicity or in conjunction with other forms of advertising.

Let us talk over your sales problems with you and suggest a plan of direct advertising that would increase the results of your selling efforts.

Second page of house-organ of The Kalkhoff Company, first page of which is shown on preceding page of this insert.



ONSISTENTLY adhering to legitimate commercial banking, confining its loans to reputable manufacturers and dealers in salable merchandise, *The National Bank of the Republic of Chicago*, located in the heart of the business district at the northeast corner of La Salle and Monroe Streets, offers to business men the advantages of its facilities, developed and perfected by thirty years of successful service to depositors.

THE NATIONAL BANK OF THE REPUBLIC OF CHICAGO

Simple and attractive treatment, maintaining the requisite dignity for a financial institution. Used as the first of a four page bank statement for The National Bank of the Republic, of Chicago. In the original, the border and rule close to it were printed in gray (here they are Ben Dayed to give the effect of gray). The name of the bank at the bottom was also in gray. The inside rule was in red, and the type and initial in black. Produced by the Darrow Printing Company, Chicago.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Need a Trade Paper Be Dressed Decently?

Several weeks ago the writer came into possession of a copy of what was at one time, years ago, the leading "trade" journal in the advertising field. We do not know whether or not its deterioration in printing quality is responsible for the almost total eclipse of its influence, but the fact remains that as an example of typography and printing it is atrocious. Furthermore, it is relatively little known among the advertising fraternity of today and is not considered highly by those members of the fraternity who are cognizant of its existence.

This trade paper suggested again the fact that trade publications as a class are badly composed, badly made up and badly printed. Physically about nine out of ten of them are in bad shape, blotched and decrepit looking. The cause is that few of them, if any, have members on their staff capable of planning an attractive dress, few will go to the trouble—the expense would be nil—of employing a type expert to plan such a dress, which, once established, could be followed by almost any printer. Most of them are "let" to the lowest bidder, regardless, and the lowest bidders are not the kind of printers who know how. Possibly trade paper publishers do have to economize, to skimp on their printing and all that — but why should they? If they can not maintain the appearance of their papers at the standard of other classes of publications, they are not as efficient publishers as the others. If they simply don't give a hang, then they have no pride in their papers and, what is worse for them, are losing out on real opportunities for gain. The attractiveness of a trade paper will aid in winning prestige for it, even among butchers and bakers and candlestick makers. Prestige will make advertising easier to sell, a profitable rate easier to put over, and better satisfied readers—and more of them.

It is not the purpose of the writer, however, to editorialize on the shortcomings of the trade paper profession. Rather it is to give honor where honor is due, for we believe that when the publisher of a trade paper is weighted down by the influences that must persist where so little attention is given to appearance and yet goes about preparing his paper as if he considered nothing too good for it, he is deserving of praise and recognition from this exponent of better printing. However, while our first thought, as stated, is to give honor where honor is due, we could not do it were it not for the fact that, along with it, we can give all our readers some mighty good suggestions. For those of our readers who have a trade paper on their hands the reproductions accompanying this article will, we hope, stimulate them to do better work. Even those who do not work on trade papers will find ideas applicable to the kind of work they do, for the consideration of good typography — no matter what form it takes — can not have any other result.

The trade paper we seek to honor for the fine things it has been doing toward improving its dress is a furniture trade paper, *The Grand Rapids Furniture Record*. We believe it is considered the leader in its field. We're not surprised if it is, although, as a class, the furniture trade papers have something "on" those of any other class, printers' only excepted—and run the printers a tight race. The *Record* has always been handsomely printed from attractive typography but, recently, a new type dress and a new style of makeup have been adopted that set it "'way out in front."

And herein lies the nub of our story, for the change that has been made in the *Record* which contributes most to its improvement is one that doesn't cost a cent extra. That change is a change of type face from a modern roman body type

The GRAND RAPIDS
FURNITURE RECORD

VOL. XLIV JANUARY, 1922 NO. 1

Planning Your 1922 Advertising For Results

Figure Your Schedule With Care and Select Your Media to Fit Your Trade and Don't Forget to Appropriate Enough Funds for Attractive Displays

By GEORGE E HELM



George E. Helm

WHEN this copy of THE RECORD comes to your attention you will have finished your inventory. Let us hope that last year's business records show figures on the right side of the balance sheet, and that your stock is in good shape; clean, seasonable and salable. *Now*, what are you going to do?

The importance of advertising I shall not discuss here. The man who doesn't believe in advertising or who does not employ the aid of the newspapers and direct mail methods for moving his merchandise, will not be reading this article anyway. Quite likely he will be settling with the sheriff instead. To you, however, who understand, there will no doubt be something of interest in my message.

How much shall you spend, and how will you distribute it? These are the questions that first confront you. Afterwards, you may ask yourself: What forms of advertising are best? What mediums shall we use? And, on what pleas for patronage shall we base our appeals? First, however, let's take up

How Much Shall We Spend?

After much care, thought and experience, covering a period of several years, I am prepared to say unhesitatingly that the better plan is to set aside a certain amount, based on a percentage of the volume of your sales for the preceding year, and work to it, keeping within your appropriation and making every dollar give an account of itself.

What percentage? That, you yourself should determine. If you are new in the game and wish to start out, cautiously, try the minimum that I would recommend, which is three per cent. If you select the right medium, put your heart and soul into your efforts, and make your copy talk with that delightfully personal yet never-to-intimate, human interest appeal, three per cent will bring you returns both in volume and satisfaction of doing business. Next year you will probably increase to four per cent, and as the benefits from productive publicity are revealed month after month, you may eventually go to five. You may even, with safety, in some lines of business, expend for advertising as much as seven per cent of your volume of sales, but when you go beyond this, it is a safe wager that there is something wrong with the methods employed, in other words, your advertising is not producing as it should.

Newspapers come first, always, then direct mail, followed by bill boards, street car cards, and ads in the movies. To these I would also add the cost of decorations for your show windows, record books for the babies, and gifts for the brides, although the last mentioned items I shall not discuss further in this article, other than to say that they possess importance rather more than in the order given.

Let us suppose that in round numbers last year your volume of sales amounted to $200,000, and that you base your appropriation on three per cent, which will mean $6,000 to be expended for advertising of all kinds. Two-thirds of this, or $4,000, you should take for the newspapers; $1,000 for direct by mail, then divide the remainder among the other mediums mentioned, with a goodly percentage of that balance devoted to the windows, "The eyes of your store."

How to distribute your newspaper publicity depends largely on local conditions, whether you have more than one paper in your city and whether your preference is for large space, quarters, halves and full pages, or smaller advertisements appearing often and at regular intervals. You will also be guided somewhat by whether your newspapers give a flat rate of so much per inch, regardless of amount of space used, or when taken, or if they offer contract rates. By contract rates, I mean so much space, say 1,000 or more inches, to be used during the year, and your advertisements to appear on stated days during each week.

FIG. 1.

with headings usually set in old style to a body of Caslon (machine) topped with Caslon heads. Along with the change of type the body has been set in larger type. It costs no more

Now, to achieve this clean appearance, this uniformity of color over the page, did not involve the least loss of display effectiveness, as readers can see. Another false notion knocked

How To Inspire Salesmen To Sell More

Sales Suggestions and Lectures by Well Known Expert Which Will Give Boys on the Floor New Pointers

By B. J. MAY

EVERY live dealer realizes the importance of training the sales force in the modern way of selling goods which has for its predominating note "Service." Each month a subject closely related to salesmanship and service will be given which can be clipped, pasted in a book and, when complete, will consist of a course in selling which would cost in the ordinary channel upwards of $50.

Fit a certain day each week to hold your meeting, allowing one-half hour for the talk, then ask a few questions put in "quiz" form at the end of the lecture. If you yourself have not the time nor the inclination to render the talk, delegate someone who has the confidence of your selling force to do so. By no means neglect this weekly meeting and you will note after a few sessions a healthy increase in sales. Weekly sales plans to fit conditions will also be included in the plan which The Record hopes shall meet with the approval of its readers.

First Week — Salesmanship — Subject: "What Is Good Furniture Salesmanship?"

Sales Plans—"After Holiday Clearance of Odd Pieces."

LECTURE: "WHAT IS GOOD FURNITURE SALESMANSHIP?"

Good furniture salesmanship, as well as all other forms of good salesmanship, consists, in the main, of that power to please, that inclination to render good service and, lastly, the desire to place furniture of worth and value in the hands of each customer so they will return again and again, for the customer's buying power is limited only by the number of times they can be made to return to the store of their choice.

Let us take a sale in its making. First, we go into the open markets and buy the best furniture we can for the money. This takes time and a certain amount of skill, to say nothing of experience. Then we bring it into the store, open it, place it on sale, spend money advertising the goods, display in handsome show windows and use every means in our power to—what? Get the customer into the store, yet we have not derived one cent revenue from the work done before, such

> The Grand Rapids Furniture Record *is pleased to present herewith the first of a series of lectures and programs for weekly sales conferences. Many large stores are holding weekly conferences and they find that the salesmen benefit greatly by the information received and the confidence inspired. These talks have been prepared by a recognized sales expert and, if purchased in book form, would cost $50. It will pay you to cut these out each month and paste them in a scrap book for future reference.*

as buying, advertising and other details mentioned. After we attract the customer into the store, then use all our skill, all our powers of all the tools which has gone before becomes non-productive.

In getting people to respond and visit the store, we must meet them with a smile, expressing all the while our willingness to make a display of our furniture without making the customer feel under obligations to buy. Then we must believe in our skilful display, a compellant talk, an interest-arousing demonstration and, then, an intelligent answering of such objections as the customer makes.

All this time has been termed good salesmanship in concrete form and what we call good methods as applied to our store and its principles.

On the other hand, the reverse principle is practiced when we meet the customer with an air of "another looker," or opening the conversation by saying, "Well," or "Something for you?" Perhaps, also, in a half-hearted manner, making your display, answering in such form that fails to increase desire and, finally, we, perhaps, hold argument with the customer who was good enough to favor us with a visit.

The subjects that we shall take up at greater length in subsequent "talks" consist of:

How to Make Each Day More Productive
Counters as an Asset
The Customer's First Impression

The importance of these subjects cannot be overestimated, especially when applied to the furniture business. In addition to this fact, we have the greater truth that systematic training of the mind along certain lines leads to improved conditions, added prosperity and increased happiness in general.

Furniture Salesmen's Quiz

Questions to be asked the clerks at the close of the talk on salesmanship:

Q. What are the main points of good furniture salesmanship?

A. The main points of good salesmanship consist of a desire to please and to accommodate. What, to some extent, is called a store genius, lastly, to place goods of worth in the hands of the buyer.

Q. Who occupies the most important position in a retail furniture store?

A. The salesman occupies the most important position in a retail furniture store for reason of the fact that the best work of all progressive or non-productive, depending upon the salesmen.

Q. Who is the most profitable "type" customer to the furniture dealer?

A. The repeat customer is the very life and blood of the furniture business, for a person who comes back will bring with him a green of possession is developed by a tactful and helpful salesman.

SALES PROJECT

First Week in January

The public will be ready to respond to the after-the-holiday furniture clearance sales. For the purpose of attracting the attention to this kind of a sale, clear out the window a day before the sale and paste a huge paper sign over the glass, completely obscuring the interior of the store. On the paper, in lettering: "Windows Being Prepared for Our Great Sale of Odd Pieces of Furniture."

FIG. 2.

Frank Farrington's Business Philosophy

"The Greatest Word in Business"

THERE is one little word that stands for quality that means more in business than any other quality.

It is good for the quality that made American troops what they were in the war.

It is the name of the quality without which there can be no success in any branch of sports.

The man who takes none of that quality into business life does not achieve notable success or get very near to the top.

Pep.

That is the quality I am talking about, and that word is the greatest word in the vocabulary of today.

The man with pep is anxious to accomplish something and he goes at the work whole-heartedly, enthusiastically, determination showing in his face and in his actions.

Name for me any great soldier or ruler in ancient or modern times and I will point you to a man who had pep.

Find, if you can, a great orator, a great explorer, a great sportsman, a great business man who has shown no pep.

Pick out for me any business man in your own community who has been conspicuously successful and I will guarantee that he is a man with this wonderful quality of pep.

Pep is not mere hurry and bustle and flustration.

Did you ever cut the head off from a chicken?

You saw the headless chicken go threshing about in violent fashion, apparently with a great expenditure of energy.

That was not pep.

Pep is limitless energy backed by intelligence, and it is not the mere sound and fury which signify nothing.

I don't know whether pep has appeared in any of the dictionaries yet or not, and I don't care, because business is not built up on dictionary stuff.

If you have no pep, something is wrong with you, and some day something will be wrong with your business.

Even if you have no pep, perhaps you can acquire it.

With all your getting, get pep!

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Do You Deliver Goods The "Cheapest Way"?

By A SALESMAN

WHEN a customer from another city of village comes to you and pays down his good money for your merchandise, how do you deliver it to him? Do you pack it up and send it the cheapest way for you. In other words, do you figure the cost of delivery in plain dollars and cents and, if you come to the conclusion you can send it to him by freight cheaper than you can send it by your own truck, do you ship it that way? And then do you wash your hands on the deal and expect your customer to get it at his freight depot and have it carted to his home where he must uncrate it and, perhaps, assemble it? And, finally, when you learn that he has sent an order into a mail order house for stuff that he might have bought of you, do you wonder why?

The other day I made a sale to a party who was moving to a neighboring city, some forty miles away. The order wasn't large—it consisted of an oil cook stove and a day bed —but the party wanted the cook stove to be on hand as soon as possible after they arrived. I promised them that it would reach them without delay, but when I came to make arrangements for its delivery by truck, I was met with opposition from those "higher up."

"It is cheaper to send the goods by freight," they argued. "The roads may not be in the best of shape and we may need the truck here, if we get a rush order."

Finally, the only thing that prevailed upon them to let the truck go was the fact that there was a repair job out in that district and a mattress to bring back from a customer living along the route. They couldn't see the value of the advertising, or that in this way was the only method of combating the mail order business, or, above all, that selling the customer doesn't end the deal. To properly satisfy and please your customers you must deliver the goods to his house and set them up, clean them and leave them ready for use. I knew when my customers left that they were not wholly satisfied with the arrangements as they were then made. Could you blame them? But I like to anticipate the joy and satisfaction that grips them when they see the oil stove set up and ready for use; likewise the day bed—for the things arrived there before our customers. I know now that I have a pair of satisfied customers and that they will come back.

Hooking Up Window With Advertising

A FURNITURE dealer, who is not only a firm believer in window displays but in newspaper advertising as well, has worked out a simple way to hook the two up together.

He always makes it a rule to display in his window the article or articles that he advertises in the newspapers, but found that frequently people who came around to look in the window could not find the advertised article, especially if others of a like nature were displayed.

In order to overcome this and tie up the two forms of advertising he worked out this plan. As soon as his newspaper advertisement appeared he would paste a copy of it on his window. And then from the back of the advertisement he would cut a piece of fancy ribbon to the article or articles advertised. In that way people could follow the baby ribbon from the advertisement to the article and see without any loss of time just what it looked like.

He found that this simple way of hooking up his two forms of advertising well worth doing, in view of the fact that it cost nothing.

FIG. 3.

to set type that has style, beauty and legibility than it does to set the other kind. To be finicky about spacing costs more, of course, but a glance at any of the *Record* pages here shown will demonstrate that the pages as a whole are just as attractive as they can be, yet the spacing of the body is just as it was done on the machine. There are lines, scores of them, where spacing is wider between words than a connoisseur would approve of, and yet you must examine the page closely to discover these lines, for the page as a whole would not appear more pleasing if a crank on spacing had set the lines by hand. The general impression is the same, and it is impressions that count.

Consider these several pages from the *Record* a moment. Are they not clean? When we speak of a page being clean we refer not to the absence of impressions of dirty fingers upon the paper but to the even tone, the absence of that effect of "muss" that results so often when various tones are in evidence.

People Are Buying, if You Are Selling

AS THE EDITOR SEES IT

Prospects for 1922

THERE is no pessimism in the furniture business. Having escaped the depression far better than most industries has been the case in every similar business cycle—the furniture industry, although showing but small profits for 1921, enters 1922 with every promise of a big and profitable year.

Readjustment will be completed by mid-spring at the outside and forward looking business leaders freight rates will be materially reduced in the next six months, rentals and land values will come down, America will find a way to force reduction of land armaments in Europe and will then loan the necessary funds for stabilization of exchange and improve and exportation recover during the first half of the year, according to the best business minds in the present administration at Washington.

With these prospects for a general revival of business during the coming six months it stands to reason that the furniture industry is optimistic; The furniture industry can see further ahead than most others because it knows that this country is 2,000,000 homes short and that there will be approximately 1,000,000 marriages during the year.

With readjustment completed and employment normal, with more confidence in stands work at fair wages—better than they received before the war—is only reasonable to assume that people will take more interest in their homes. The Better Homes advertising campaign will work during the year and will materially increase the demand for furniture.

There is grave danger today for the business man who stands idle—either because he is attached to the belief that the business stagnation throughout the winter is inevitable; There are obstacles of unemployment, no complete liquidation and lowered value of farm products without corresponding declines in many manufactured articles. These are real obstacles but they do not block the road to progress. Like rain they may make traveling slower and reflect the need of skillful driving.

Unemployment is, in reality, much less than most of us thought. It is improving, and will continue to improve. Liquidation has progressed so far and on so many lines, without calamity, that there is no longer ground for fear that it will not continue safely through to the end.

While the value of farm products it comparatively low, it is likewise true that farm crops have been produced more economically this year than for many years past. The farmer is no longer the reckless buyer of the inflation period, but he is far from being a pauper. He is receiving money for his harvest, and is buying the things he needs.

The building situation shows marked improvement. More building contracts were awarded in the twenty-seven states comprising the Atlantic quarter of the United States in September than in any other month of the year.

Merchants' inventories have been reduced. In some lines today demand is ahead of production. Our credit situation is on a sound basis. Savings bank deposits are not only keeping up, but are actually increasing. The large middle class, with fixed incomes, are finding their dollars worth more than at any time since 1914.

This is the pre-sell period—the opportunity period. It is the harvest time the time when people prepare to winter. It is the time when they begin to buy for holidays and the new year. It represents the gradual upper limit before the low point in the quarter is gone on the gas.

The accumulated momentum of this period can carry us up the hill and once the smooth road of normal prosperity. If there is no momentum that hill will indeed be a hard one to climb.

The volume of business reported by mail-order houses and department stores indicates that those who are earning money are spending a fair portion of it on a rational manner.

From this time on the alibi of "conditions" is barred. The merchant or salesman who fails to make good will be the one who is licked before he starts—who lacks ambition courage and energy.

Inventory Time Is Here

INVENTORY month and push how most merchants and their salesman have it.

It's a big job there's no gainsaying that.

And furthermore, it's a very important one.

Therefore, it should mean more to merchants than the mere listing of stock.

Now is the time to list every article at its real value not what you paid for it and to discard those article which are of no value.

The merchant who does not inventory his stock at its real value is only fooling himself. He may not only find himself short of cash at the end of his next turnover but he is putting himself to a bad light on case of fire. If the inventory is taken at real value instead of supposed value, he will facilitate adjustment of loss in case his store should burn.

Goods should be inventoried at replacement value,

FIG. 4.

into a cocked hat! Tell us, what would bold face heads have added? Are not the Caslon heads sufficiently prominent? The lower case heads are rather an innovation — capitals being generally employed for heads over trade paper articles — but, aside from the gain in legibility afforded by the use of lower case for the main headlines there is a gain in character imparted by this departure from the conventional. The subheads, where they appear in the body of an article, it will be seen, are set in Bookman. This is the only departure from Caslon throughout the body, but being also an old style — and in a small size — one does not sense the least lack of harmony through its use. In fact, considering the size of these subheads a slightly bolder face was desirable, but, it should be noted, the effect upon the tone of the page is nil.

Another change made by the *Record* along with the change of type dress was from a two to a three column page. This was a good one, from two standpoints at

least. First, the page is made more interesting in appearance. Second, the matter is made more legible, for the shorter lines are much easier to follow. Another advantage of three over two columns is that with a single halftone to place upon the page (9 by 12 inch) the two column page would involve either making the cut larger than need be and running it in one of the columns, where it would throw the page out of balance, or of making it the desired size, placing it in the center of the page and running the type around it. That costs money. Fig. 1, the first text page of this admirable trade paper, illustrates not only the attractiveness of the paper's dress but the advantages of three columns in the handling of cuts.

Fig. 2 illustrates how variety is given a plain type page by the use of a panel enclosing an item set in italic type. Thus that item is given great prominence. Note, too, the taste indicated in the use of a gray tone border for this panel. Would plain rule, even one point, have served equally well? We think not, for the border of the panel matches the tone of the page to perfection. Fig. 3 is another attractively made up page topped by a box heading over a feature article with single column headings in the outside columns below. Isn't this page inviting, or, rather, can't you visualize how inviting it must have been full size, for our reproduction is necessarily in miniature and the body small, whereas in the original the body type is ten point? Plain type initials are used at the beginning of articles throughout the paper, and this is one



Fig. 5.

feature of *Record* composition that costs more than poor composition, but how much? The increased cost is trifling compared with the results in page effectiveness.

Fig. 4 is the first of the *Record's* editorial pages, which are given distinction from the remaining pages of the book by wider columns, there being two columns to the page in this one section instead of three. As cuts are not used on editorial pages the two columns are not a disadvantage in makeup, and the fact that a good size of type is used for the body means that the lines are not too long to be followed with ease, though they are easier to follow when shorter. Note the classy looking, readable heads in lower case. The page heading is about the only strong tone we find throughout the text of this admirable paper. It does not offend, as would a number of strong notes on the page or through the paper. Rather it achieves the purpose of bringing out something important the

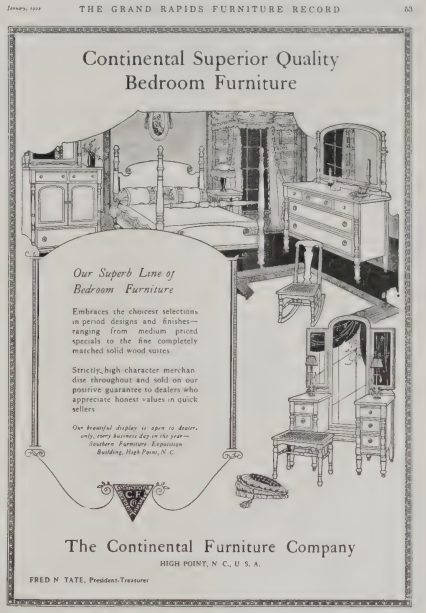


Fig. 6.

more effectively because the paper is not overburdened with such strong notes. It represents real and effective contrast. However, we believe it would be sufficiently impressive, if not so black, if a Ben Day line pattern were put over it, making it middle tone. The size would carry adequate display effectiveness, supported, of course, by the distinction from a plain type effect afforded by the Ben Day pattern.

A feature of the *Record* is an eight page illustrative section showing new patterns of furniture brought out by manufacturers. Fig. 5 is the initial page of this section. Careful layout and design feature these pages, as the illustration demonstrates, while they are given distinction from the pages of text proper by being printed in light photo brown. The farther you go in an examination of the *Record* the more you are convinced of its outstanding quality, the more you must honor its publishers for "stepping out" and getting up a paper that is far better than most trade paper publishers consider "necessary." Possibly such a fine paper was not necessary in the case of the *Record,* but we'll wager it will pay and that those who work upon it feel a thrill of pride that is conducive to better work in all other respects.

The advertising pages, over which the *Record* publisher does not have control, while far and away superior to the average of trade papers, are still short of the excellence which characterizes the body. This is due to the fact that many of the advertisers have their advertisements set according to their own ideas in their own local printing plants and send plates to the *Record,* as well as to other papers in the industry. Most

of the advertisements so handled are recognizable by the character of their illustration and most of these are excellent in themselves, faulty only in that they do not follow the *Record* style more closely, the result of which is a lack of uniformity. Many of the advertisements, plainly, are set in the *Record's* composing room, but types, of course, are dictated by the advertisers. These are set in a variety of types, too. Possibly we are too idealistic in wishing that we might see the advertisements of the *Record* dressed more nearly like the text, but it would be delightful. Distinction of type styles is not demanded for attention on the pages of a magazine 9 by 12 inches in size, especially where most of the advertisements are either full page or half page size. We have found one advertisement in the issue, however, and an attractive one at that, which has the same "look" as the text pages, which fits in with them admirably (Fig. 6).

In conclusion let us emphasize what we consider the important lesson to be gained from this consideration of the handsome *Grand Rapids Furniture Record*. It costs no more to set a magazine in an attractive and legible type face than it does to set it in a poor type face. It costs no more to buy the mats or the type. With a good type face in use, more than half the battle for a good looking trade paper is won. In fact we have often heard the assertion made that mediocre typography in Caslon had a lot to recommend it, so good is the type itself. If a good type face can even approximate that power, by all means use it. Another point, headings are just as effective when set in the type used for the body (see illustrations) as when set in another face — and far more *attractive*, considering the page and the paper as a whole. What is sacrificed in brute strength is compensated for by a more inviting appearance. A noted painter, we believe he was Michelangelo — possibly because he is the best known of all the masters — when asked with what he mixed his paints, replied, "With brains, sir." We don't know how Mr. Nind of the *Record* would answer the question, "How do you obtain such an attractive paper?" but *our* answer would be "By mixing Caslon type with brains, sir." And it is peculiar, too, that knowing *what to do* involves far fewer things than knowing *what not to do*. The road to good dress in a publication is straight, the trouble is that through the maze of a million and one ideas for attaining it through fancied cleverness too few see it. We can not help but feel this showing of the *Record's* beautiful and legible pages will have a salutary influence upon a great many trade papers. It should, at least.

A SECRET NEWSPAPER AND ITS PATRIOTIC WORK

BY C. T. FISH

There is probably no more thrilling and interesting story in the history of journalism than that of *La Libre Belgique*, founded in Brussels in 1915 during the German occupation and published secretly for distribution among the Belgian people. The press of the allied countries played a splendid part in keeping up the morale of the people and contributed in no small degree toward winning the war. And no journal did a greater work amid such difficulties than did the little sheet which cheered and encouraged the Belgian people during the terrible years of German occupation. The story of the war time activities of this daring newspaper is graphically told in "Histoire de la Libre Belgique Clandestine," by Pierre Goemaere, published by *La Libre Belgique*, Brussels.

To edit, publish and distribute a newspaper forbidden by the military government in a country filled with troops, police and spies was indeed an astonishing feat. But such was the achievement of the Belgian journalists who kept alive the spirit of hope and patriotism among their countrymen when the Allied cause seemed lost.

When the German army occupied Brussels all the newspapers suspended publication rather than stifle their consciences and become the mouthpieces of the invaders. This left the Belgian people with no source of information but the German official bulletins and these were filled with insidious propaganda intended to spread discouragement and "defeatism," discredit the Allies, stir up strife between the Flemish and French speaking elements of the population and destroy the national morale of the Belgians.

To counteract this propaganda and inspire the people with fresh hope and courage, *La Libre Belgique* was established. Its title, literally translated, means "The Free Belgium," which thoroughly expresses the heartfelt wish of every patriotic Belgian.

Its founder and editor was Victor Jourdain, a veteran newspaper man of Brussels, who was then seventy-four years old. His younger associate, Eugène Van Doren, had charge of the perilous and difficult task of the production of the fugitive newspaper.

The spirited editorial policy, caustic humor and pungent satire of *La Libre Belgique* soon aroused the ire of the military authorities, who spared no efforts to stamp out the seditious and irritating sheet. To the Belgian people it was a much needed tonic and appealed strongly to the Belgian sense of humor which never failed, even under the most trying circumstances. The heading of *La Libre Belgique* announced that it was published "regularly irregular" and that its editorial and publishing offices were in the "cellar of an automobile." The telegraphic address was given as "Kommandantur, Brussels," the German Military Headquarters. The cartoons were clever and correspondingly galling to Von Bissing, the military governor, and his staff.

As any printer can readily understand, the difficulties of printing the outlawed newspaper were almost insurmountable. No less than sixteen different printers were employed in its production. Several times the organization was broken up by the arrest of its members. Eugène Van Doren was forced to flee and remain in hiding for two and a half years. But there were always others ready to take the places of those in prison and carry on the work of counteracting the German propaganda and keep alive the spirit of hope and patriotism.

The largest edition of any issue of *La Libre Belgique* never exceeded 25,000 copies, yet it was read regularly by nearly 300,000 people. The daring of its distributors and their devotion to the cause is a story equal to any in fiction. It is even said that Von Bissing found copies placed regularly on his desk at the German headquarters.

The writer lived for several months among the Belgian people and from them he learned much of what this daring bulletin meant to them during the weary years of waiting for deliverance. From a Belgian lady he received as a souvenir a carefully preserved copy of *La Libre Belgique*, the discovery of which would have been sufficient cause for the imprisonment of the possessor.

Victor Jourdain did not live to see his ardent desires for a liberated Belgium fulfilled, but the courageous little sheet which he founded has become one of the influential newspapers of Belgium.

LET'S ALL PAY OUR BILLS

Prosperity depends in a very large measure upon the free circulation of money. If we pay you and you pay some one else and he passes the money on, and it goes on and on and on, it will soon get right back to us and we can start right over again.

Isn't it a fact that we all owe money but can't pay because we can't collect? If all of us exerted every effort to discharge our obligations, what would be the result?

We'll bet all we owe against all we have coming to us that we'd have howlin' good times in a hurry.—*The Standard.*

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Newspaper Selling Schemes Galore

It would hardly be thought that anybody would be heralded as a genius for devising schemes whereby newspaper publishers might give away their papers free to increase circulation. But evidently such is the case, for we hear of publishers paying $25 each for a scheme whereby coupons are given to subscribers to the value of the subscription price of newspapers who use this copyrighted scheme. These coupons are printed, indicating they are worth 5 cents each in trade at certain stores mentioned on the back of the coupon, and with $2 paid on subscription the publisher is supposed to give coupons to the value of $2 to the subscriber, who then may turn them in to the merchants, who will redeem them in trade, thus giving the subscriber an ostensible discount of 5 per cent on his purchases and, figuring these coupons as worth $2 in cash, the newspaper subscription for nothing. This plan is not entirely new, and it may have many variations, such as having the merchants issue the coupons and make them good for the discount mentioned, and then in their turn cash them in in payment for advertising in the newspaper. The latter scheme would be making one hand wash the other all the way round, and, like the $10 bill that paid sixteen debts and finally wound up in the same hands that started it, "nobody would be out anything."

It seems that newspaper publishers are always willing to pay something for schemes and for everything that promises easy new business and more subscribers. To make their paper more attractive and popular they take on magazines, supplements, strip cuts, feature stories and all that — and then bite on some scheme of selling the paper other than on its merits. Subscription voting contests of twenty years ago have been simply changed to "popularity contests," "salesmanship contests," or any other name that will fool a lot of girls into giving their time and that of their friends to a subscription getting campaign for some paper. The promotion manager gets 30 per cent of the receipts and the paper pays for the prizes. Now come coupon cashing schemes, which are much the same as the old trading stamp stuff merchants used twenty years ago, quasi-lottery schemes, and now and then a bold and outright donation of the newspaper through wholesale lists furnished by merchants or others.

Anything but the merits of the newspaper is considered by some publishers, when the fact is they have no reason to consider anything else but the merits of their papers. They are giving the public real news service and need only to sell it. Yet they seem to lack the selling power. Of all the schemes promised or proposed, none equals the good newspaper advertised by a judicious distribution of sample copies, followed by a home grown, locally acquainted solicitor, one who travels and sees people in the territory and gets the cash that pays him for his services. Mortgaging a newspaper's subscription receipts for one to five years through the use of schemes which really net the publisher no cash, is one of the things that have led to a reduction of the number of newspapers in the United States by something like 25 per cent in six years. It is still impossible for people to have their cake and eat it too.

Report on Newspaper Territorial Surveys

Newspaper territorial surveys are valuable. They are valuable to the newspaper and to the community, and especially are they of value to the advertisers who use the newspapers. At two conventions of the Iowa Press Association recently held, very complete analyses of such newspaper surveys have been reported for the benefit of the publishers of the State, the compilations and deductions being made by C. A. Baumgart, of the research department of *Successful Farming*, Des Moines. Mr. Baumgart also assisted in preparing the questionnaires which had been sent out prior to the time the conventions were held. These questionnaires were sent to city, rural and outside town readers in territories of four different newspapers — two small daily papers and two weeklies — and the replies were requested to be anonymous so that frankness and truth would be safeguarded. As a rule the replies were made by women of the families reading such newspapers, and the statements thus sent in and compiled make as interesting a study as anything that has come before the newspaper convention. In fact, since making the report, Mr. Baumgart has been besieged with requests to show his charts and speak before commercial clubs, chambers of commerce and advertising clubs, with the result that such discussions have always been greatly interesting. We recommend that similar surveys be made in every State, and that some competent newspaper man have charge of them so that replies may be directed and analyzed in the publishers' interests as connected with the business of the communities represented.

"Could you do better by buying goods in some other town than the one most convenient to your residence?"

Now, that question is pertinent to every community in the land. Probably in 90 per cent of communities you will often hear the statement made that prices at home are too high, that better bargains await the customer elsewhere. The question was asked in all these surveys and the replies were made by the women, who do most of the buying in all communities. A preponderance of replies indicated that the customer believed she could buy to better advantage elsewhere than at home. Yet, a separate questionnaire sent out to 300 publishers all over the State disproved the statement entirely. In this questionnaire, sent out all over the State, a list of thirty principal articles of various kinds, from eggs to carpet sweepers, was given, with a request that the publisher canvass his town on January 7, 1922, and get the actual figures on all these articles, the amount paid for produce and live stock as well as the amount asked for it, also the selling price on meats, poultry, flour, canned goods, sugar and many staples. The actual figures compiled from 127 towns showed that there was a spread of less than 10 per cent in most of the towns

reported, and that the big majority of the towns were within three per cent of the average in prices. Hence, the price question as between towns was eliminated and the replies in the four town survey made could be handled from other standpoints.

Most Popular Newspaper Features

One question asked in all the towns was regarding what feature of the newspaper the reader liked best. The replies in the case of one very fine large county seat weekly indicated the following choice: Front page local news first; local items second; editorials third; want ads. fourth; correspondence fifth; markets sixth; public announcements seventh; church news eighth; press comment ninth; farm sale news tenth.

To the question as to whether they read the advertisements in the paper, 97½ per cent of the women in town A replied yes, 95 per cent in town B, 88 per cent in town C. Only in town D was the percentage low, and there it was shown that the papers were careless in the handling of the advertisements and in the makeup of the papers, advertisements being run without change and out of season.

Asked how many believed the advertisements, the percentage in two of the towns ranked 90 and 89. In both of those towns there were advertising clubs which insisted on truthful advertising. In the third town the percentage was only 74, and in the fourth the percentage was still lower.

Asked if they read the want advertisements in the papers, the percentages of yes were 99, 97, 87 and 51. In the first three cases the want advertisements were featured by the newspapers, and in the fourth but little care or attention was given them. From this it can be seen that in one case, even if the two papers had exactly the same circulation, the advertiser got twice the results in one paper that he did in the other.

Sixty-eight per cent of the women in town A said they had bought or sold something through the medium of the classified advertisements.

The report showed that four-fifths of the goods purchased were bought in the towns near by.

An interesting problem with many merchants is what inducement or reason brings purchasers to their stores. Many doubtless think it is the price of the goods offered, but the questionnaire showed that this is not the case. The women were asked to tell why they went to a certain drug store to trade. The summary of all the women of the four communities placed service first, quality of goods second, price third.

For reasons for patronage of certain grocery stores, 60 per cent of them could give none. The other 40 per cent gave service first, price second, and quality third, showing that by advertising and service any grocer may enlarge his trade.

For clothing stores, accommodation and courtesy ranked first, quality second, reliability third, and price fourth. For shoe stores, quality was first, accommodation second, and price third. For hardware stores and garages, accommodation, quality and price were given as the reasons, in the order named.

For banks, it might be supposed that people were attracted there first by the reliability or safety of the bank, but the questionnaire revealed the fact that 67 per cent were drawn to the bank by the accommodation, courtesy and general service, and only 33 per cent by the reliability of the bank.

The women were asked to state their complaints if they had any against the stores, and in town A 54 per cent registered complaints, most of them against one clerk who has since lost her position. In town B there were 39 per cent of complaints, and in town C only 33 per cent.

Another interesting point was brought out in one town of 3,000 people, a railway division town and an agricultural community. This was whether or not the women read the personal letters and mail advertisements sent out by the business men of that town. The replies indicated that only 64.88 per cent read such advertising appeals, as compared with the 99.4 per cent who read the want advertisements in newspapers and the 90 per cent who believe the newspaper advertisements.

It was shown also that farm sale advertising is read by 98.5 per cent of the farmers, by 63 per cent of the city readers, and by 81.1 per cent of all the readers, local, rural and nearby towns.

As to whether the reader is attracted to stores by the advertising done in the newspaper in one town, 88.71 per cent replied yes, and 29 per cent replied no, and in all other towns the figures are, yes, 83 per cent; no, 16.7 per cent.


Thanksgiving

For Those Shopping at This Time
a Special Feature is Announced

AS the season of winter approaches and the newest garments of the fashion world are in vogue we are pleased to announce that shoppers will find this store a veritable mecca of wonderful value-giving.

In preparation for this special feature-selling our entire stock of Printzess coats and suits, as well as other well known brands, waists, skirts, hosiery, gloves and underwear have been re-marked, with the sole view of giving the women of Rochester and Fulton county a greater opportunity of satisfying their needs. Every garment has been cut to the very lowest possible figure and we are positive that nowhere will you be able to buy such high class merchandise with such a degree of saving.

WE ARE COMPLETELY READY TO SERVE YOU

The Styles Furnishing Store

OREN KARN, Prop.—OMER T. ROSS, Mgr. Located in Former Home of Racket

This advertisement from *The Sun*, Rochester, Indiana, because of its clean cut, legible appearance, invites a reading. Attractively designed and set off by liberal white margins, it dominated the page on which it appeared, yet it can not be called bold.

Other Surveys Bring Facts

At this same session of the Iowa Press Association a strictly newspaper questionnaire was reported on and analyzed completely, showing many facts in connection with the conduct and success of the newspapers of the State. We shall make more extended report and comment on this questionnaire later. In the meantime, publishers of the small dailies and weeklies of the country will find much in the above report to consider and use.

Observations

The open season for political candidates is here. The primaries call for publicity, and without publicity there is not much call for the average candidate. However, we hope that newspapers are treating candidates fairly and as business men. Put their advertising on the business basis of other business men and ask them to pay the regular rates of transient advertisers. The editorial opinions and support of the editor are not involved in this business charge; it is for the service of the newspaper, and the editor should use his own influence as he pleases. But it is not fair nor to the interests of the newspaper to shut out from publicity the other candidates of any party. Such discrimination, just as overcharging candidates for service, reacts against the newspapers generally, and in the end they pay for it whenever candidates, successful or otherwise, get the chance to make it score against them. And in this connection, have you tried to suggest or get started such legislative candidates as will understand and appreciate the rights of the newspapers when the legislatures convene? If you have not, you have neglected an important factor in favor of your own business.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

The Daily Ledger-Journal, Fairfield, Iowa— We believe you give most of the items appearing on your first page undue prominence through the use of larger headings than their importance justifies. The makeup is sensational, extremely so when considering the size of your city. Advertisements are well arranged and effectively displayed, but we consider them overbold and for that reason the pages are not so pleasing or so inviting to readers as they would be if the advertisements were not so black. The print is good and the makeup is the best possible because you pyramid the advertisements.

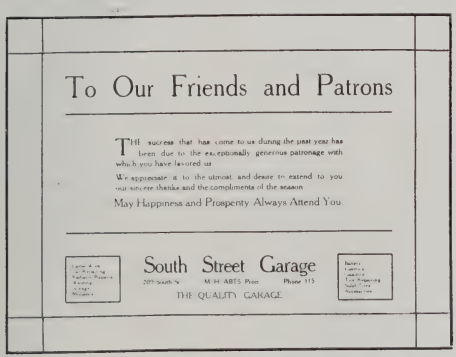
Wallace Press-Times, Wallace, Idaho.— First of all let us compliment you on the clean and clear print which characterizes your Christmas edition. There is a great divergence in quality between the different advertisements, however, some being excellent while others are mediocre, if not bad. The outstanding fault with those that are not pleasing and effective is the use therein of extended types with types of regular shape, sometimes with types of extreme opposite shape, i. e., condensed. Another weakness is the use of capitals for large blocks of body matter. The wave rule and ribbon borders are unattractive and we suggest that you hold to plain straight rules.

A. D. Wiseman, Hebron, Illinois.—The page advertisement bill for Weaver, entitled "Competition Weeps," is nicely arranged and well balanced. The effect created is striking and impressive. From an artistic standpoint it suffers from the use of the block display letter. We understand you intended that it should be striking and impressive, hence the use of the bold gothic headlines. The point we want to make, however, is that there are bold face types that have grace and style, such as the Cheltenham, for instance. Had such a letter been used instead of the crude and angular gothic the appearance of the ad. would have been more pleasing and equally effective.

The Van Trump Company, Rochester, Indiana.—The *Sun* is an excellent paper in all mechanical respects — editorially, too, so far as we feel capable of judging. We consider the ad. display the best feature; indeed it is seldom that such excellent composition as the display for The Styles Furnishing Store, herewith reproduced, is found in a local newspaper. The white space is cleverly utilized, and were it not for the fact that if we reproduced the entire page the advertisement mentioned and shown would be reduced almost to invisibility, we would do it just to show how effectively it stands out in competition with other displays. Presswork is also excellent, as is makeup, both of the first and inside pages, on which the advertisements are placed according to the pyramid.

Montineau County Herald, California, Missouri.— Aside from the fact that the print is a trifle pale and that several styles of type are used for the display of advertisements, the Christmas edition is a fine one. There are features, however, that to an extent compensate for the last mentioned fault, making the paper and the advertisements more inviting than other papers whereon types are mixed. Those features are white space intelligently utilized and restraint in the size of the display. The pyramiding of advertisements contributes materially to overcoming the bad effects of mixing type faces and adds to the appearance of the paper through the effect of order attained.

The Allen County Journal, Iola, Kansas.—Your Christmas edition is a dandy. The advertisements, particularly those set in light face Cheltenham, which are featured by liberal white space, are excellent. Others equally well displayed and arranged are not so attractive or inviting, because of the use of

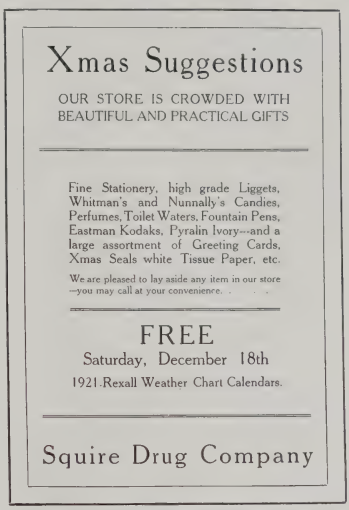


Clean cut open display like this is effective, even with types of light tone, yet there is gained by the use of light face display an effect of neatness and beauty that in itself is compelling. From the *Allen County Journal*, Iola, Kansas.

such displeasing type faces as the extended Cheltenham Bold and the condensed gothics, neither of which are good ad. letters. We are reproducing two of these better advertisements just to show our readers, as we feel we must every once in awhile, that bold types and big types completely filling the space are not essential to effective display, if, indeed, such display can be considered effective on the whole. Our idea is that, no matter how pronounced a thing may be, it is not effective in winning attention if its appearance is repellent, as overbold and odd shaped types invariably make it. Presswork is also excellent, as, in fact, is almost every feature of the paper.

The Ionia Sentinel-Standard, Ionia, Michigan.—The colored section of your special Christmas edition is attractive. Apparently the compositors were influenced by the fact that this section in colors was "special" and set the advertisements for it far better than they did those appearing on the black and white sections. The faults, where they exist, require just a repetition of the same old story: too many type faces, in mixture and crowding. That just about sums up the weaknesses of most of the poorly executed papers we receive.

The Daily Telegraph, Napier, New Zealand.—Your special Christmas edition is interesting, the first page being well arranged. We have never been able to understand why so many papers published in Great Britain proper and in



Another attractive light face advertisement from the *Allen County Journal*, Iola, Kansas. Simplicity and an inviting appearance here constitute strong display.

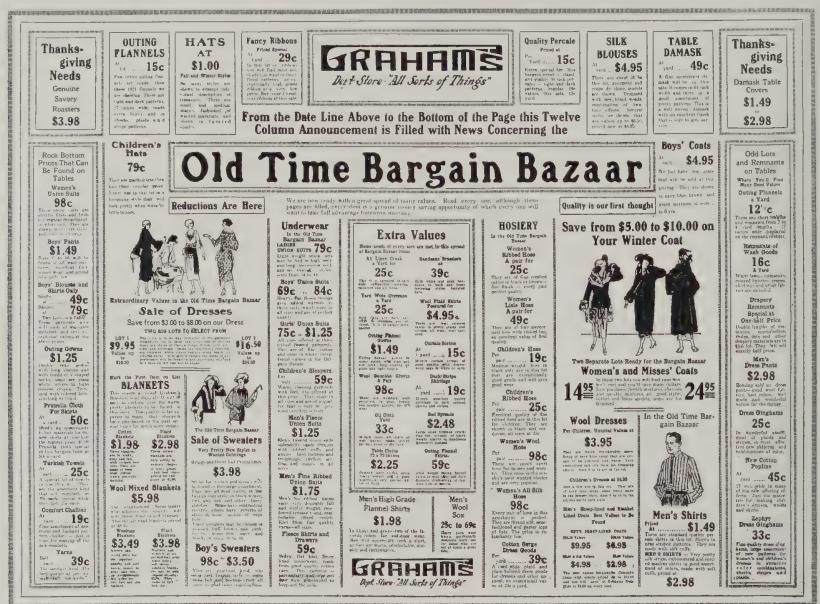
the British dominions fill their first page with "want" advertisements instead of news, but, happily, this is not the case with this edition of your paper, the first page of which is devoted to interesting information and stories about Christmas. The print is not bad, yet it is not good, and the advertisements would be better if the type faces employed were of more pleasing design. The use of capitals for setting text or body matter should be avoided, as capitals are difficult to read in mass and, by suggesting difficult reading, are apt to cost such advertisements the attention they require for results. In playing up the news of the day we believe you will do well to adopt the style followed by the leading American and Canadian papers.

Oswego Times, Oswego, New York.— Presswork is excellent and the first page makeup is pleasing. It would be more attractive and interesting in appearance — but not more pleasing — if there were more displayed news headings. On one issue sent us there are only two heads large enough to attract attention, those being in the first and seventh columns, at the top. An improvement would result if you would place similar headings at the tops of alternate columns and two or three lower in the page, in columns where there are none at the top. Advertisements as a whole are commercially satisfactory, but would be better if you had better type and if you would standardize upon one style for display. Crowding is quite generally characteristic of the smaller advertisements, which are also featured by weak display. Another point: Pyramid the advertisements. To give a small two column advertisement "island" position in one of the upper corners is too much. Not only that, but the page is not pleasing when advertisements are scattered about with the maximum of reading matter around them. One arrangement characterizes one page and another the next — the result of which is that there is a total lack of order throughout the paper.

The Barrie Examiner, Barrie, Canada.— Print is excellent and the first page is pleasingly balanced. The three line double column heads set in the thick gothic capitals are, we believe, a trifle strong, but the bad effect resulting from that style of head letter is minimized through the fact that the page is so good otherwise. However, you want to make it still better, hence the suggestion. While we consider the advertisements satisfactory on the whole we consider that too much of the display is set in capitals. What is worse still, the body in some advertisements, at least a portion of it, is often set in capitals, too. Types that do not harmonize are frequently found in the big display of a single advertisement. If it is impossible to set the display of all advertisements in the same style of type, certainly you can confine that of individual advertisements to one face. Before attempting to use two styles of type in a display analyze them for a moment and see if they have features in common that will keep them from clashing when placed close together, as in succeeding lines of an advertisement. Now skim through the other reviews of this issue and see what is said with respect to the pyramiding of advertisements, for if that plan is put into effect on the *Examiner* it would improve the paper materially.

F. A. KNEELAND, Charles City, Iowa.—The large advertisement for Graham's store, herewith reproduced, which was spread over two pages with a single column of reading matter at the left and two columns at the right, is remarkably well arranged and also effectively displayed. The fact that all the display, while not in one face is in types that are similar in appearance results in an harmonious effect, taken as a whole. None of the other advertisements in the issue compare with this one for excellence — because of too many gothic types. The print is good.

The Aurora Observer, Aurora, Oregon.—The fact that there is altogether a disproportionate amount of advertisements in your Christmas edition makes the pages uninviting. The fact that the advertisements are almost con-



Attractive, well balanced and impressive double page spread by F. A. Kneeland, of the Charles City (Iowa) *Intelligencer*.

sistently overdisplayed and that they are crowded in themselves — and then crowded onto the pages without the least apparent attempt at order — emphasizes the uninviting effect. Then, we note extensive mixing of faces which do not harmonize, although we hesitate to make this point as we believe the volume of advertising taxed your type equipment to the limit. However, all issues are not so overloaded with advertisements and in future editions you can doubtless watch out for this and all the other points we have made. The presswork is very good.

The Preston News, Preston, Kansas.— Presswork on your Christmas edition is remarkable, especially considering that it was printed one page at a time on a 14½ by 22 inch job press and that, being a six column page, it just about filled the chase. Most of the advertisements are good, too, in fact, criticism would largely concern the mixing of faces in some instances and crowding in others. Get away from the practice of placing advertisements in the corners; the page looks a great deal better when they are grouped in the lower right hand corner of the page, leaving the reading matter in the upper left hand corner. For every "home printed" page we note you have a page of ready print, which, of course, bulks out the edition.

PUBLIC and high school newspapers are getting to be quite the vogue, creditable papers coming even from the small towns. We have seen many in recent months, but considered from all angles and keeping in mind the fact that Burlingame, Kansas, has less than two thousand inhabitants, we marvel at the news interest and make up of the *Oracle*, published by the high school students of that little city, just twenty miles from the writer's birthplace. Of course, much credit for the excellent makeup and good print is due the local paper, the *Enterprise*, but the student editorial staff apparently and wisely devotes its energies to collecting and writing snappy and interesting news items, reposing confidence in the good printers of the *Enterprise* for making the paper look well.

The McLean News, McLean, Texas.— Our compliments on your excellent paper. The print is clear and clean, although possibly a shade pale. Advertisements are exceptionally well arranged and are generally forceful in display. We regret, of course, that you employ the variety of display types that you do. Some of the advertisements are overdisplayed, an example of which is the one for the Western Lumber & Hardware Company in your January 27 issue. Another point: Avoid the use of capitals in display, except occasionally for the smaller display lines and signatures. In some advertisements an effect of crowding is sensed because the body matter is set in larger type than necessary. A good point is the pyramiding of advertisements. The effect of order throughout the various pages resulting from the systematic placing of advertisements is indeed pleasing.

The Clayton County Messenger, Elkrader, Iowa.—Two features about your paper stand out as exceptionally good — print and composition of advertisements. The first page makeup is good but somewhat weak as a result of the fact that there is no heading at the top of the sixth and last column. When single column top headings are used, a seven column or a five column paper has a decided advantage, for, then, with heads in alternate columns starting with the first, there will be a heading in the last, a very prominent and important column. You carry a large amount of reading matter, far more than the average, and thus the advertisements, placed in the corners, almost always have reading matter on two sides. However, the appearance of the paper would be more attractive if the advertisements were pyramided, that is, placed in the lower right hand corner of each page, and there would then be an effect of order throughout the paper that is absent as the advertisements are now arranged.

The Chilton Times, Chilton, Wisconsin.— Excellent mechanically, and filled with live news matter, there is no suggestion we can make unless it be that there should be a heading at the top of the last column of your otherwise good first page. This weakness is often found in papers having six columns, some publishers overcoming it by having a two column head in the middle (third and fourth) columns or two single column heads alongside in those columns. The point of most interest in the issue sent us is the article giving the names of individuals and corporations in your county paying more than $100 income tax, the amount of income and the tax being given in each instance. We are uncertain about the policy of printing this, not because it lacks news value to readers of the paper not concerned, but because most people do not like to have their salary made public. As a rule they like to have it "guessed" a little more than it actually is. However, the point is brought out so that other publishers may do the same thing in their papers if they want to.

The Morning Chronicle, Halifax, Canada.— Mechanically, your "New Year Edition" of forty-eight pages is remarkably fine; ad. display, makeup and print are above reproach. Editorially, the issue is an achievement. We can readily understand why the issue is recognized as the unofficial hand book of Nova Scotia, giving, as it does, interesting statistics of the industrial and commercial growth of the province. The edition is enriched with numerous excellent contributions, historical, biographical and literary, that pertain to every interest. Special editions, while often large, are too often issued on pretext; they promise more than they deliver. They are "Industrial," "Anniversary," etc., more in name than in fact, more to get advertising patronage than to get out an edition that will be of service and interest to the community. In your "New Year Edition" the happy exception is found, for wherever copies go they will "sell" Nova Scotia to readers, and, furthermore, instil into the natives a conception of the greatness of the province, which plainly is not provincial, but big, up to date, and busy.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

EMIL GEORGE SAHLIN, East Aurora, New York. —Your brother Axel had better look to his laurels, if, indeed, you are not already running him a neck and neck race. You do not spread it on quite so thick as he does — the ornament, we mean — and yet quite generally you have retained the quaint and characteristic Roycroft style resulting from heavy types, crossed rule paneling and rough deckled stocks. The six folders announcing and outlining the series of lectures on psychology and kindred subjects by Elsie Lincoln Benedict are quite unusual for this class of work.

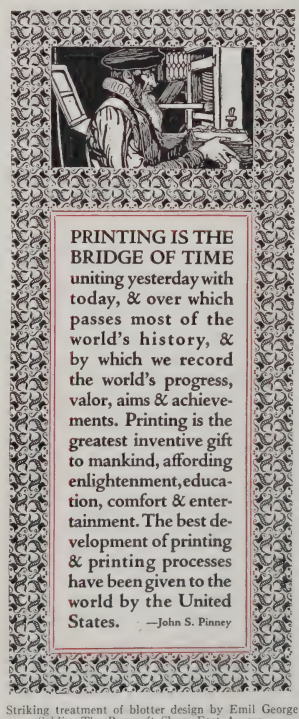
VACUUM OIL COMPANY, New York city.—The best features about the two booklets, "Stationary Steam Engines" and "Oil Engines," are the covers, which are pleasing and effective at the same time. Frankly, we do not like the type face used for the body. We'll grant that it is legible, but not more so than several faces we might name that are more attractive. The type face in question always appeals to us as being clumsy, and then, too, several of the letters give the impression of being wrong fonts, decided misfits. Presswork on the body could also be improved, some of the halftones filling up noticeably in the high lights. On the whole, of course, the work is satisfactory, but not the best. The inside of both booklets disappoints one after having admired the covers.

DAVIS PRINTING COMPANY, New York city.— Your letterhead appears better when the letter is filled in than when it is blank, as there is so much red in the design. It is attractive and interesting in arrangement and set in Bookman is, of course, legible. We believe a good medium brown or a rather light blue if used instead of the bright red would be better, even with the letter filled in. The title page of the folder for the Orphans' Christmas Tree Fund is attractive and impressive as a result, largely, of the interesting drawn border in which the main lines of the title appear. We regret that the border in the light gray tone is not well printed and therefore a good plate for reproducing it can not be obtained. The envelope, printed in full tone and light tint of blue ink, is very pleasing and attractive.

EARL ROSE, Lexington, North Carolina.— Small forms such as letterheads are good, as they are set in one face of type. Larger forms are not so good and some of them are very, very bad. A case in point is the folder for the Elk Furniture Company, in which a refined italic, a text and a block letter are combined. Furthermore, the arrangement is complex, due as much to copy as to typesetting, the copy being a series of high spots or heads. However, you could have done better if you had combined groups so as to reduce their number, thereby simplifying the design. The cover for the Old Hickory Fair premium list is weak in display. The type, particularly that of the title, should be larger. In this design one finds most of the attention drawn by and to the border and, naturally, the type is slighted.

LEWIS PRINTING COMPANY, Kansas City, Missouri.— Most of the specimens are good. On the cover for the minutes of the St. Louis Conference we would eliminate the colons at either end of the line "Church," placed there in the vain hope that they would make the line as long as the lines "Methodist" and "Episcopal" above. As a matter of fact they do not accomplish the desired object, as they are smaller and hence lighter than the letters of the other two lines. Another thing, the groups are about equally spaced apart on the page, thereby creating a monotonous effect. If the lines were arranged in fewer groups, say two, the design would be more simple, and a more pleasing distribution of white space would be possible. The other specimens — with the exception of the ticket for the American Legion auto races, which is very poor — are excellent.

WILLIAM GREEN, INCORPORATED, New York city. —The booklet, "Into the Home," is, first of all, a mighty attractive example of printing. The neat and legible Scotch Roman typography is handsome; it could not be better done. Secondly, this booklet is a most effective piece of direct advertising for a producer of that kind of publicity. It is unusual, too, in the sense that it furnishes some interesting information to the advertiser whom you desire to influence to do direct advertising. First of all are listed by divisions of incomes the number of families in the country with incomes over $5,000 a year. Then these 432,662 families are tabulated according to States. Then the interesting fact is shown that nearly one half of the people in the United States having incomes of $5,000 and over live in the half



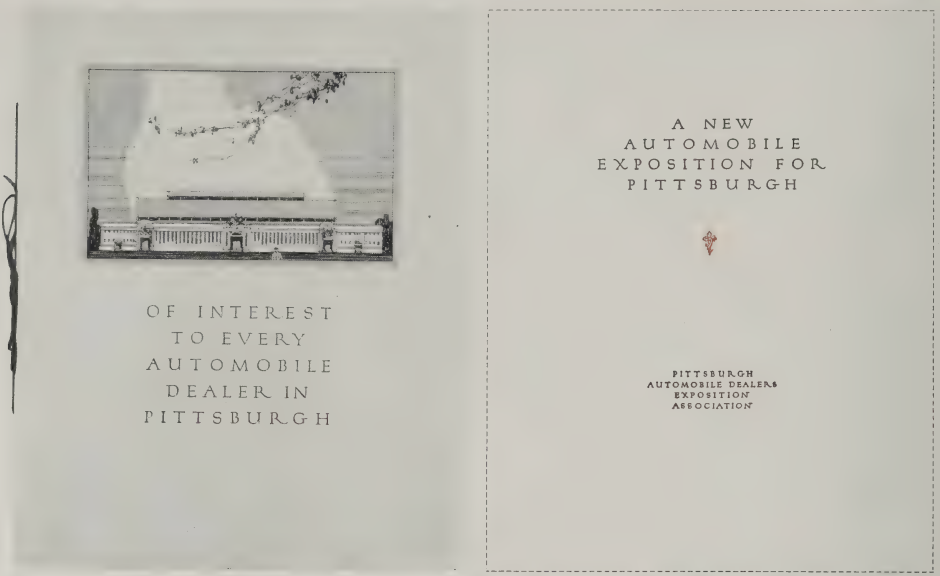
Striking treatment of blotter design by Emil George Sahlin, The Roycroft Shop, East Aurora, New York.

dozen States of New York, New Jersey, Pennsylvania, Connecticut, Rhode Island and Massachusetts, and that the incomes of these represent fifty-six per cent of the whole. After that the point is made that if the distribution of the solicited advertiser is restricted this small group of States provides a market that is not only compact and accessible but second to none in buying power. Then comes the argument for direct intensive advertising, which is made effective — doubly effective — by what has gone before.

WESTERN NEWSPAPER UNION, Chicago, Illinois. —Your latest type specimen book is one of the handsomest we have seen. The cover is particularly attractive, being featured by a panel of electrotype shell with the written words, "We don't tell you it can't be done — we do it cheerfully," placed within a border, printed in gray ink on gray Sunburst cover stock. The words on the electrotype read regularly and not reversed, being obtained in that way by making the zinc from which the shell was cast reversed, or backwards. The text is handsomely printed on high grade enameled stock and the specimen lines of type are well arranged for reference. The pages of text preceding the showing of specimens are attractively set in beautiful Cloister Old Style and feature the different departments, as for example, "Pattern Filing System," "Electrotyping," etc.

REIN PRINTING COMPANY, Houston, Texas.— It is indeed unfortunate that so attractive a booklet in all other respects as "Memento of Conference on Limitation of Armaments" should be all but ruined by poor presswork. The cover, printed on light gray Sunburst, is attractive, and the booklet is given an added effect of worth through the use of end leaves of the same paper. The stock of the body, white dull coated enamel, is also of the best grade, while design and typography are good throughout. Presswork is altogether too pale, and while the ill effect is not so apparent in the type it is pronounced on the halftones of prominent men in the conference. These lack life and snap, having a "washed out" effect, accentuated by the fact that the photographs in most cases were poor, too. Your blotter, featuring a silver loving cup trade mark device with the words "Rein on your printing is like sterling on silver," is a crackerjack. Simple, forceful display with a strong and pleasing color scheme, deep brown and light green on buff colored stock, results in an effect that is attractive and impressive.

WILLIAM COLVARD, Glendale, California.— Specimens are of excellent quality in all respects, while one of them recalls to mind a familiar scene. The writer once worked in a plant where signs reading "The Customer Is Always Right" were plastered all over the wall. He had a number of experiences similar to yours with the lady proprietor of the beauty parlor who insisted that her card be set in bold "gothic" "so it could be read." He therefore knows how to sympathize with you. Funny, isn't it, how big and bold types are required to make a business card easy to read? Signs to the effect of the infallibility of the customer's knowledge as to what is right and wrong in printing are good for the customer's consumption, but we fellows behind the scenes laughed often at their ideas. The Caslon specimens are the best of the lot, and those on which there are blind stamped borders are particularly pleasing. Lines should not be set wholly in Parsons capitals. As some of the letters, the capital N for example, are just like the lower case character, only larger, the effect is much like a line of caps and lower case mixed.

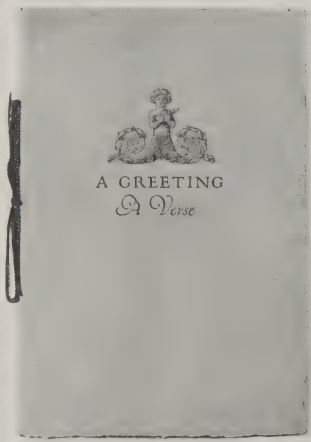


Handsome cover and title page of de luxe 10 by 13 inch book produced by The Eddy Press Corporation, Pittsburgh, Pennsylvania. The stock for both the cover and the text was antique India tint, and the printing was done in yellow and black.

Eddy Press Corporation, Pittsburgh, Pennsylvania.—The book, "Of Interest to Every Automobile Dealer in Pittsburgh," issued to promote the automobile exposition is "one in a thousand" for quality. The fine paper, the exquisite artwork, the characterful lettering and the beautiful typography in Garamond delight the eye. Oh, yes, the presswork is just as good as the rest of it. Another item in the collection which, while not so impressive because smaller but of equal quality, is the booklet, "A Greeting; a Verse," done for Frank Rogers. Hand made paper of excellent quality is the life of this booklet, for the design and typography, while of the finest quality, would not bring near the results if printed on cheap paper. The cover for the booklet, "The Right Word in the Right Place," is striking, unique and pleasing. The lettering in red orange and the decorative art panels along both sides of the page in gray against the black background make a wholly unusual appearance. Of course it goes without saying the remaining specimens in the collection rate equally high and that presswork, which has not been mentioned, is of the very best grade.

Printcraft Press, Incorporated, New York city.—"Pieces of Eight," your advertising folder, is a crackerjack. The front page, on which the title appears, is illustrated by a striking illustration of a pirate guarding a treasure chest, with a dagger between his teeth, a pistol in one hand and a sword in the other. It is printed in two colors, black and red orange, and is very effective in getting attention. The title of the second page is "Dammit, the man's a pirate," and the text beneath is opened with an initial "T," atop of which a parrot sits. He's the fellow who utters the condemnation just quoted. Then, in the body, which is attractively set in a readable size of Goudy Old Style (fourteen point), an endeavor is made to ward off unjust criticism of the printer's prices and reasons are given to show why a printer's prices can not be made like those on most manufactured commodities. Strongest of these are the facts that every job is different and that no printer can manufacture stock ahead. A strong lick is put in for the element of service in assisting the advertiser with his advertising and merchandising problems. The text is wound up by this strong paragraph: "He (the present day printer) comes to your desk, not as a buccaneer armed for pillage, but to bring to bear in your interest the wealth of his experience and the irresistible power of his presses." Such publicity will put the printer issuing it in a strong light before his customers and potential customers. It is an appeal to the broad minded, an appeal with the punch of reason.

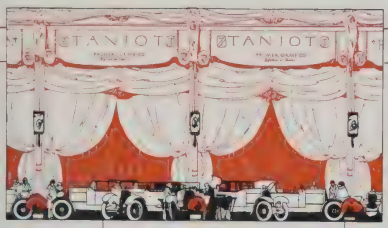
The Livingston Press, Bennington, Vermont.—Your Christmas and New Year cards are neat and attractive. The menu for the Elks' annual banquet is also quite pleasing, although we think the embossing (powder process) detracts rather than adds to the appearance. If a part only were so treated it would add variety and effectiveness, but with every line of type and both ornaments so embossed it is overdone. The blotter, "All Through '22," is not pleasing. First of all a lack of unity is apparent in the arrangement of the great number of parts, each of which attracts the eye individually. Then the scriptlike italic used for the body is both displeasing and illegible. The booklet, "Specimens of Embossed Stationery," contains some very attractive examples, although on some of them the powder seems to have been applied too generously, because too much ink was carried. The gloss and the embossing are too pronounced. This same effect is apparent on the cover, which is attractively arranged and displayed. Only as an example of the process do we consider it permissible to be used on this cover. The use of this process, we believe, should be restricted to small commercial forms, forms on which the size of type used is small.

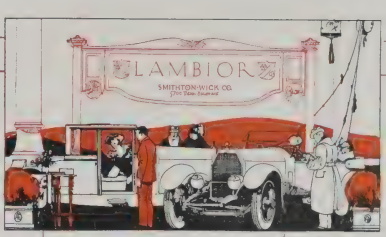


Cover of attractive booklet by The Eddy Press Corporation, Pittsburgh, Pennsylvania. Printing was in brown on light gray antique laid cover stock. The cord also was brown.

Robert V. Simonds, Brattleboro, Vermont, is president of the Pioneer Printers' Club of young boys between the ages of fourteen and sixteen, who, under the guidance of Franklin P. Sears, of the Vermont Printing Company, are learning a lot about the art preservative of all arts. Judging from the specimens sent us, which were set by the boys but printed by the regular employees of the company named above, the club has made great progress already and it has been in existence less than a year. The leaflet containing the roster of members and officers, the meeting night and other information regarding the club is one of the most pleasing examples of Caslon typography we have seen this month. Another interesting specimen is a card set in Cheltenham Bold announcing the exhibit of the club made at the Valley Fair during September, which shows the boys are wide awake. It seems to the writer that boys' printing clubs such as this afford a great opportunity to keep boys out of mischief by providing them with educational amusement and the opportunity to learn things that will be helpful to them, no matter what vocation they later settle upon. There is no business under the sun of which a general knowledge is of as much value in other lines as the printing business.

Schenley High School Printing Department, Pittsburgh, Pennsylvania.—While not at all bad, the examples of printing are below the standard of work done in some other schools with which we are familiar. The outstanding fault, however, is poor presswork. Consider the larger lines of type on the card entitled "Home and Mother," the colors of which are pleasing. Note they are gray and specked with white spots. The ink was doubtless too stiff





BOOTHS

THE SIZES OF THE DISPLAY BOOTHS IN THE MAIN SALON ARE AS FOLLOWS:

Spaces 1 to 5; 10 to 20; 23 to 29	*24 x 16 feet*
Spaces 6 and 21	*12 x 22 feet*
Spaces 7, 8, 9, 22, 23, 24	*23 x 13 feet*
Spaces 31 to 40; 43 to 52; 56 to 65, 68 to 77	*18 x 17 feet*
Space 30, 55, 55, 78	*17 x 14 feet*
Spaces 41, 42, 66, 67	*17 x 26 feet*
Circular space 54	*Diameter 22 feet*

The main promenade is 15 feet wide and all other aisles are ten feet wide.

The circular space occupying the very center of the room will not be sold. For each exposition, this space will be allotted to a different exhibitor who will be chosen by the lottery plan. Each dealer who subscribes for exhibit space will have an opportunity to draw for the use of this central display. The winner will be entitled to free use of the space which may be used to supplement the exhibit in his booth.

A single display booth is sufficiently large to permit the showing of two cars. Two adjoining booths, used as one, contain space for the display of five cars, and in some cases six cars. The name of the car, its insignia, and the name of the dealer exhibitor may appear above the booth.

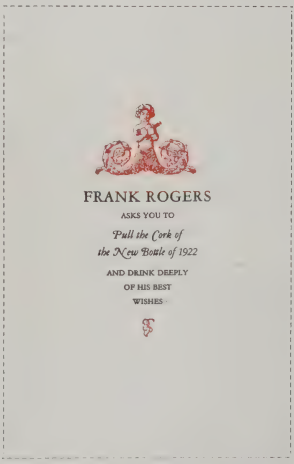
Each booth will be definitely separated from the booths on either side so that the patrons of the exposition may examine each particular exhibit without being subjected to the diverting influence of other displays at the same time.

The proposed plan of decoration will make each booth a fitting setting for the finest of cars.

Two pages from the body of the very handsome book, the cover and title page of which are shown opposite. The artwork, design, lettering, typography, paper and presswork are all of the finest quality, and reflect great credit upon the producer, The Eddy Press Corporation, of Pittsburgh, Pennsylvania.

and "pulled," as there appears to be enough impression. In fact, the impression is too heavy in spots; it is not uniform. Margins are bad around the type and inside the border on this form. The title page of the program for "A Midsummer Night's Dream" is pleasing and the small cards are very neat, as are most of the titles. On the cover for the booklet, "Reading List," the arrangement of the small capitals just below the title should have been changed to avoid the filling out of the last short line of the otherwise squared group with colons. These do not adequately balance the line or the group because they are not of sufficient strength. Then, too, the fact that they are not like the letter characters means that even if they were strong enough in tone value the effect would still be lacking in balance. The practice of filling out lines with colons, etc., is one which we do not recommend.

South African Typographical Journal, Johannesburg, Transvaal.—The competition between members, apprentices as well as journeymen, of your Bloemfontein local brought some interesting letterheads. In class "A"—the journeymen's class—three designs appear equally worthy of honor, choice between them being largely a matter of taste. These are labeled "Also Ran" (the designer must be overly modest, as that is a poor name for a winner), "Pretty" and "Humps." As stated, these are of equal merit typographically, but we have a particular aversion to the hue of yellow "Humps" used although we "lean" to his style of arrangement. We throw up our hands when asked to make a choice among these three. Of the others, broadly speaking, the following lose primarily from poor choice of type: "Baby," "Spes Bona," "Thin Lead" and "Grosvener." The following are too ornate, rule and ornament in them being featured instead of the type: "Orangia," "Model 14," "Dale," "Nil Desperandum," "Fair Play" and "Appleblom." The latter is also poorly "whited." The color is bad on the design marked "Bloem-Branch," which is also too scattered. "Kaaskop" runs the three first mentioned a rather close race, but is weak. "Limpet" lacks unity, while "Lindum" would have done better if he had avoided underscoring and had given better display to the lines he underscored. For a panel arrangement that of "Wombat" is not bad in so far as the paneling is concerned, but the types used fairly scream at each other. We would also prefer straight rules throughout. Other faults, of course, are found, but space forbids a thorough analysis of them. On the whole the specimens in class "B," the work of the apprentices, beat those of class "A." "Simplicity" is as good as, if not better than, any of the three best of class "A." It is of a simple and direct style, such as we prefer. The label as featured supplies sufficient ornament. "Be Prepared" likewise did well, and his design measures up to the standard of the three best among the journeymen. "Stick" has a design to be proud of, but he spoiled it in printing. The green is entirely too weak in tone, or value. The heavy items in a design should have been printed in the weaker color, but "Sticks" has reversed the order, further widening the difference already existing. There is character in the design of "Cupie," which does not show to good advantage, owing to the poor colors used. More generally than among the journeymen the apprentices seem to appreciate the value of simplicity, hence their greater success. The "old boys," at least most of them, cling desperately, it seems, to "gingerbread" styles.



Title page of de luxe booklet, cover of which is shown directly opposite. Printing was in black and brown on antique laid stock having deckled edges. It was decidedly attractive in original form.

IT IS NOT OFTEN that an advertising campaign is so outstanding as that of the Royal Electrotype Company, of Philadelphia, wherein the personnel of the organization was featured. When month after month we have thumbed through our copy of THE INLAND PRINTER we invariably stopped at the two page spreads of the Royal. Style was quite consistent throughout; on each left hand page of the spread there would appear a halftone illustration, usually occupying almost the entire page, of some Royal workman. These were intimate personal photographs of the men at their work, and in their work clothes. The respective occupations of these workmen were utilized to point out why Royal electros are such good electros. As an example, "Charley" Seaver, under whose portrait on the left hand page we find the name hooked up with the title "Expert Finisher," is quoted on the right hand page as saying "If a plate isn't *right* it isn't fit to print." Then in the body of the advertisement the importance given the finishing operation in the Royal plant is emphasized. In the final paragraph we find, "It is men of his quality we are featuring as factors in our organization. We want our customers to know that behind every one of the twenty-two operations in the making of an electrotype there is a Royal workman worth knowing." Who can doubt the effectiveness of such publicity? Why, it fairly commands confidence; it radiates the quality idea all through. The results from this campaign will be felt for years to come. Here we are, though,

a reviewer of printing, going off on a tangent — but who would not under such circumstances? The thing that started us was the handsome portfolio in which the Royal company has reprinted all the advertisements "life size." The pages are approximately 18 by 12 inches, each accommodating one of the spreads of the series. The paper is dull coated enamel, and the presswork is excellent. The typography, consistent throughout in Caslon, is indeed, while presswork is excellent. Now for the imperfections, which, however, are minor: The fact that the cutout on the front of the double cover, through which the large halftone print of the building appears, is so large causes it to flap around loosely. Furthermore, it does not look as neat as it would if it were smaller. The ornament on the title page is too low, being in the center of the space between the type groups, therefore making a line (shorter than the width of an initial) is not enough below an initial, particularly a large one such as used in this booklet. Neither is it desirable to begin a paragraph just below an initial, as is also frequently done in this book. Space between type and initial is too wide alongside the initials throughout, while spacing is frequently too wide and hence bad between words of the body as set on the "machine." As there was not a great deal



PRINTING

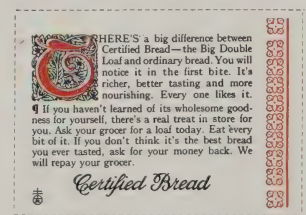
IF NORMAN ANGELL, the noted English pacifist, blames the misuse of antiquated terminology for promoting much of the strife of the world, what should we say of the wrongs done today to both the buyer and printer by a misinterpretation of the present-day meaning of *printing?* It isn't that its meaning is so different today that causes all the mischief and waste, but rather, that it means so much more than it did a few years ago.

The lack of discrimination, or perhaps of proper classification, of both printing and printer is the expensive thing. The old kind of printing that is "good enough" has still, perhaps, its use, and the old kind of printer has perhaps also his *place,* but for the welfare of all concerned it is most important that the buyer should not *misplace* him. It is a crime, the amount of money and, what is even worse, the effort and opportunity that are wasted by inexperienced buying.

When the Joseph Mack Printing House, of Detroit, Michigan, gets out a piece of advertising on its own account you can bank on its being exceptional — just like the work that company produces for others. In our reproduction of the booklet cover at the left some may possibly consider it too "flossy," but in the original, printed in soft colors, the effect is beautiful. The first text page, shown at the right, was equally handsome. The Cloister type was printed in light gray ink, while the decorative colors — appearing in paneled head and initial — were orange and gold. Fine deckle edged stock completed the round of outstanding quality features.

beautiful, and the manner in which the display is brought out in big type creates an effect that is characterful as well as impressive. The trade mark is an invariable feature, often happily adapted, as, for instance, beneath name and portrait of one workman it appears between the words "His" and "Mark" — quite a clever idea, and suggestive of the idea the advertisements were planned to put over — that is, that the Royal organization is a superior organization and that the Royal workmen have a deep interest in the success of the company. This handsome book is bound, loose leaf style, in a cover of rich brown Castilian stock, the only printing on which is the company's trade mark, which appears inside a white oval on the front. It is all very remarkable indeed. Now, what do you think happened after E. Parker Archibald, the Royal advertising manager, thought he had concluded the series with a writeup of Harris B. Hatch, the "big chief"? Look at pages 438 and 439 of THE INLAND PRINTER for January and see for yourself. The big chief got busy and "slipped one over" on Archibald. He put in the papers an advertisement, just like the others of the series, featuring the advertising manager and giving him credit for the whole performance. Congratulations, Royal. Congratulations, Archibald.

THE NEWS PUBLISHING COMPANY, Salisbury, Maryland.— Our compliments are extended upon your attractive book, "Through Your Printer to the Public." Typography in the main is very good monotonous division. The page is lacking in balance, is uninteresting and out of proportion. This effect is the more marked because the ornament is of the inverted pyramid shape and looks best when seeming to hang pendant. For this reason it would not look the best if raised to a point where proportion and balance would be good, although a round or rectangular ornament would appear well at the point where the space is divided on the ratio of two to three. One full line and a short


THERE'S a big difference between Certified Bread—the Big Double Loaf and ordinary bread. You will notice it in the first bite. It's richer, better tasting and more nourishing. Every one likes it.

¶ If you haven't learned of its wholesome goodness for yourself, there's a real treat in store for you. Ask your grocer for a loaf today. Eat every bit of it. If you don't think it's the best bread you ever tasted, ask for your money back. We will repay your grocer.

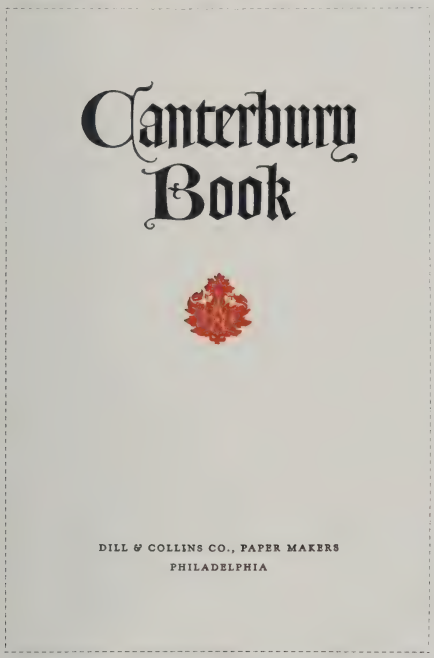
Certified Bread

Envelope stuffer by Emil George Sahlin, East Aurora, New York, illustrating with the form shown opposite how variety in treatment was accorded succeeding "editions."

of matter in the book we should like to have seen it set in Cloister Old Style, with the heads in that face — either bold or italic — as the Engravers Old English (text) is not suitable for this class of work. However, the good features outweigh the bad, and we can class the book as a good one.

THE HUGH STEPHENS PRINTING COMPANY, Jefferson City, Missouri.— We certainly do think the catalogue for the Waco Sash & Door Company, of Waco, Texas, is more than one would ordinarily expect from Jefferson City, Missouri — not just a "little more," as you suggest, but a great deal more. That, of course, means if one did not know the Stephens company was located in "Jeff City," but, knowing that, we're not at all surprised. In fact, your company has for years been doing a grade and volume of printing comparable with that of the best metropolitan plants. Containing almost four hundred 7 by 10 inch pages, this is doubtless, as you state, one of the largest catalogues for mill work ever produced. The cover is not only beautiful, but substantial, too. Board backs, covered with deep green "Kraft Built" leather substitute, tinted in spots with brown, with the title and trade mark on the front embossed in a sunken panel, the effect is very rich indeed. The trade mark is bronzed. Likewise, on the backbone, the name of the company is embossed in large letters. Our uncertainty as to the manner in which this unique cover treatment was obtained is excusable on the grounds that yours is a secret process — and it's a good one. For the

inside, 100 pound basis enameled stock of exceptional quality was used. The merchandise, for the most part exterior and interior doors, is admirably illustrated. The doors, printed from duotone halftones made from wash drawings, are set off by a background panel printed solid in deep olive, while light olive was used for the border surrounding this panel and black on the type matter below it. The border contains at the top the trade mark of the



Handsome cover of booklet produced for the Dill & Collins Company by the Marchbanks Press, in which many attractive specimens of Marchbanks printing are done on the various colors and weights of the brand of paper sampled in the booklet.

company, an oval containing the word "Ideal" with "Mill Work" in small type below, while in the bottom section of the border the words "Makes Every House a Home" are worked in. Sections of the book, as, for instance, "Garage Doors," are opened by page illustrations in color. Presswork throughout is of the finest possible quality, in fact, the book is an achievement of which the Stephens organization is entirely justified in taking the greatest pride.

THE MARCHBANKS PRESS, New York city.—The specimen booklet showing the attractive Dill & Collins antique paper, "Canterbury Book," in its various weights and colors is a handsome one. The excellent paper embellished with designs, some lettered, some with illustrations and still others with simple typography a la Marchbanks — which means the very best — makes a mighty fine appearance. The Goudy title design, whether that master actually executed it or not, sets off the book as a whole in mighty fine shape. If we could reproduce this cover exactly as it appears we'd be happy, but so much of the excellence of an original on antique stock is lost when reproduced in miniature and on coated stock we always feel like apologizing to the designer.

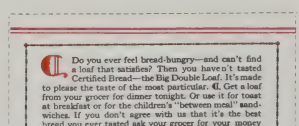
THE SUTTON PRESS, Pittsburgh, Pennsylvania.—The booklet, "Organization," featuring by portrait and text the leading lights in your organization, is very good indeed. The method of die cutting the words of the title on the cover so that they show through from the end leaf, where the word is printed in another color, adds interest and attractiveness in big measure. The title page design is not well positioned; it is a trifle too close to the back margin as well as a trifle too low on the page. The body of the booklet is exceptionally well treated typographically, although the top and bottom margins are too nearly equal. The bottom margin should be the larger. Presswork is quite satisfactory, but we would prefer to see a nice green or blue tint instead of the red for the deco-



For a soft and restful color effect this booklet cover by the Hugh Stephens Printing and Stationery Company, Jefferson City, Missouri, could scarcely be improved upon. Excellent gray cover stock was used, the printing being done in gray, a soft light orange (appearing only in Ben Day on the building) and gold. The lettering of the main display, and the leaves, branches and birds were embossed.

rative color, as the red and brown inks on the India tint stock do not make an effective or agreeable combination. The presence of a cold color seems essential.

LEO J. SHAW, Winnipeg, Manitoba.—Your blotter is excellent. Briefly, for the benefit of our readers, we will describe it and then give your reasons for handling it as you did, such reasons being sound. At the left side is a seal printed in red — round and with sharp points, just like the seals used for official documents. Over this is printed in black a smaller seal, in which the initials "SP" are reversed. Beneath these seals the words "Shaw's Printing," and the address and telephone



Another envelope stuffer by Sahlin. Compare with the one shown opposite.

number are given. Across the top — and here's the nub of the idea — are printed the words, "This is good blotting paper." Mr. Shaw states that the idea of this sentence was to stop the blotters from going into the waste basket without a trial. The sentence, he says, challenges a trial and upon its proving satisfactory his blotter is less likely to be thrown away, as are inferior and light weight blotters that do not absorb readily.

THE HUGH STEPHENS PRINTING AND STATIONERY COMPANY, Jefferson City, Missouri.—The cover of the booklet for the Still-Hildreth Osteopathic Sanatorium is, in its excellence, a true Stephens product. The effect of the gray, gold and pale pink printing, with the embossing, on the gray cover stock is delightful. On the text the presswork is also of high quality. Frankly, though, we don't like the typography. The fat face used, although decidedly legible, is not of pleasing style, and looks especially bad on pages having scant margins as do the pages of this book. The gray tone Bodoni used for the heads is not in harmony with the text. True, the effect is not especially *bad*, but the fact is mentioned because we do not believe you want even little things that are not right to get by. On the whole the booklet should be classed as A No. 1.

KOENEMANN-RIEHL & CO., Evansville, Indiana.—The catalogue for the Imperial Desk Company is very fine indeed, the presswork being the most meritorious feature. The program booklet for the Rotary Club convention held in your city is attractive and decidedly unique as a result of the fact that real wood — oak veneer — is used for the covers. This is appropriate for the reason that Evansville is one of the nation's great furniture manufacturing centers. In consequence of the fact that the covers are pieces of wood, attached by a cord running through the back end and through the sheets of the text, the booklet is hard to open and hold open. However, the good qualities outweigh this weakness, so the specimen as a whole must be considered in the light of something distinctive.

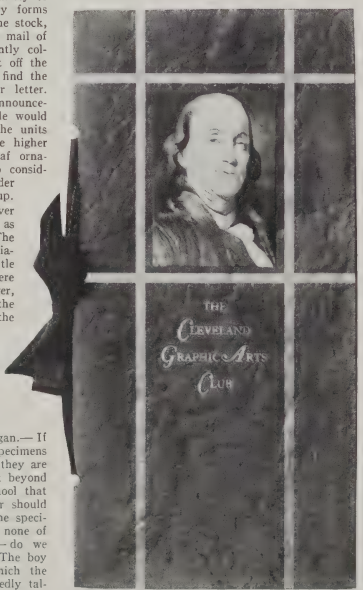
THE EDWARDS & FRANKLIN COMPANY, Cleveland, Ohio.— Your program and menu booklet for the dinner given to celebrate the birthday anniversary of the Cleveland Graphic Arts Club is rich. It is one of the most beautiful specimens of printing we have seen in several years. The production of such a piece of work is evidence of an organization with facilities in talent and equipment equal to the best. The paper is beautiful, the deep brown figured stock used for the cover, on which heavy rules and the simple title are printed in gold, is one of the most pleasing that has been brought out. The portrait of Franklin, printed in brown on enameled stock and tipped on the cover, blends nicely, while the brown ribbon used in tying completes the association of rich browns. But the cover is no more attractive than the body.

WILLIAMS PRINTING COMPANY, Clarksburg, West Virginia.— If the color of stock used, a variety of salmon, is not too strong, your stationery forms are decidedly good. The strong color of the stock, of course, makes them effective and in the mail of a business man, with other white and faintly colored envelopes, will get his attention right off the bat. However, the trouble is he may not find the color agreeable while he is reading your letter. Colors used for printing the folder, "Announcement," are soft and harmonious. The title would be improved greatly by a regrouping of the units thereon. The title line should be a trifle higher and closer to the ornament, while the leaf ornament below the type should be moved up considerably. The three units inside the border should be formed into a single unit or group.

E. A. GRISSE, Larned, Kansas.—The cover of *The Prairie Rover* is very attractive as printed in white on the black stock. The cover for the booklet of the Baptist Association is likewise well designed, but the title page is altogether too strong, the type there being larger and bolder than on the cover, which is the reverse of what should be the case. The Christmas greeting card for the Grovier Produce Company would be more pleasing if the group of text had been set in lower case instead of in capitals, as the capitals, so closely spaced, are even more difficult to read than if they were more widely spaced. Even then they would not appear to be, or be, as easy to read as lower case characters.

C. W. KELLOGG, Grand Rapids, Michigan.— If the students did the actual work on the specimens of printing you have sent us, we must say they are making phenomenal progress. It is almost beyond the realm of belief that students in a school that has not been conducted more than a year should turn out such creditable work. Some of the specimens are actually clever in design, and in none of them — not even the commonest forms — do we find anything meriting adverse criticism. The boy who "engraved" the wood cut from which the illustration of the artist is printed is assuredly talented. The picture actually has "action," a quality generally conspicuous by its absence from hand cut wood and linoleum blocks. It is certainly encouraging to see such work coming from a vocational school.

W. G. COULLS, London, Ontario.— In arrangement and display all the specimens indicate good taste and considerable ability. They do not score higher because the type faces employed are not up to date and attractive. Accustomed as we are to considering specimens set in modern and attractive faces such as Cloister, the Goudys, Kennerley and the old but ever good Caslon, jobs done in Tudor (text) and the block letters naturally do not appeal. Good types will help put over mediocre design, but the very best design fails to register if done with displeasing types. The initial on the card for the concert of St. George's school is rather too high and not only does not line up with the remainder of the word but appears insecure and out of balance. The type faces used on the letterhead for the Allies Ice Cream Parlor do not harmonize.



Cover of menu program booklet produced by the Edwards & Franklin Company, Cleveland, Ohio, one of the richest and handsomest works of like character we have seen in years. Read review for details.

FALLS CITY PRINTING COMPANY, Spokane, Washington.—The red is too strong on the invoice, standing out too conspicuously in contrast with the lighter green used for less prominent items in the design. The extended Copperplate Gothic is not a good companion for the Parsons, as the two faces have nothing whatever in common. This mixing of faces that do not harmonize is an outstanding fault in all the specimens you have sent us.

HENRY·R·HARVEY

Fine Printing

413 FIRST NATIONAL BANK BUILDING

TELEPHONE KEARNY SEVEN-THREE-SEVEN

SAN FRANCISCO

Kennerley makes a mighty fine letter for stationery, as reference to this letterhead demonstrates. Printed in black and orange on plate finished India stock the effect in the original was delightful. By Haywood H. Hunt, San Francisco, California.

THE TRIBUNE REPUBLICAN PUBLISHING COMPANY, Greeley, Colorado.— Specimens are quite satisfactory. The little vest pocket memo book that was given to members of the Colorado Retail Merchants Association during the convention held in your city is very neat and should have met with a hearty reception on the part of the visitors, who, doubtless, left for home with a mighty good opinion of Greeley.

The Kewaskum Statesman, Kewaskum, Wisconsin.— If all the work you do measures up to the standard of the half dozen samples sent there are few small cities where equal printing facilities are to be had. The letterhead for your job printing department, printed in red and light green on brown linen finish bond stock, would be better if the green were deeper. As the green is weaker in tone than the red, and as it is employed for the smaller and weaker lines of type, there is a striking and displeasing tone contrast between the large lines in the strong color and the smaller lines. Furthermore, red on brown is not the ideal combination.

CHARLES H. DAY, St. Francis, Kansas.—You ask us to tell you wherein you err and there is one respect in which you do decidedly. That is in setting entire words and lines in capitals of the Parsons series. All capitals of this series look very bad indeed, not alone because of the decorative character of the letters but also because some of the capitals are not materially different from the lower case characters, thereby giving the effect of mixing. Again, the Parsons series is so unlike any other style that safety in its use lies in using it exclusively in a design. When used with such a type as the block letter employed for the names on the letterhead for the Cheyenne High School the effect is decidedly bad. Arrangement and display are good on all the specimens so that if these faults in the use of type did not exist the work would be of a very good grade.

HAYWOOD H. HUNT, San Francisco, California. — It seems the specimens comprising the last consignment have more than usual interest, although we always open a package from you with the certain knowledge our eyes are going to have a feast. Many of your specimens, we note, are printed on buff stock and, instead of the customary black ink, we find a deep olive used for the main color, embellished usually by orange. These two colors make an effective combination. The folder program menu for the February meeting of the Club of Printing House Craftsmen, designed and set by Harold N. Seeger, also of the Kennedy-ten Bosch Company, reflects credit upon that young compositor. Evidently he has benefited from your excellent example, for the job looks as if it might have been done by Hunt. Presswork on all the specimens is up to the high standard of the typography, while good papers are consistently used.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Another Question of Number

P. M. D., St. Louis, Missouri, writes: "Should we say three and five-eighth inches or three and five-eighths inches, and why? I have, of course, my preference, but remain noncommittal designedly on account of my colleagues, to ward off the charge of an attempt to produce a bias."

Answer.— Of course it must be five-eighths, because in speaking of a definite plural number of things, even parts, directly as individual things or parts, the only acceptable noun is plural. So plain is this in such a case that many good reasoners insist upon five eighths instead of five-eighths, losing sight of the extra sense involved in the expression, which makes it a compound word. The correct form is not subject to choice as a preference, but is plainly plural. It is not a case involving any charge of bias, but the simplest possible case of right or wrong. Eighths is right and eighth is wrong.

Too Common for Question

A. S., Cottage Grove, Oregon, writes: "Kindly state whether the following use of 'returned' is correct: 'William Jones and family returned today to Chicago.' What is your opinion relative to the use of the expression 'whether or not'?"

Answer.— Both questioned expressions are correct. Presumably the persons named went from Chicago somewhere, and of course it is correct, when they go back, to say that they return. I can imagine no possible occasion for doubt as to the correctness of such use, and can not think of any substitute for the word except that any one in Chicago could say the Joneses came back, or any one reporting at the place of departure could say they went back. It is perfectly proper to say "whether or not it is correct," though equally right and rather more common to say "whether it is correct or not," and just as good as either of these is the omission of the negative, which is understood if not expressed. Whether as now used is always applied to alternation, either by expressing the alternative or leaving it unexpressed.

Singular Form, Plural Sense

A. F. V., Lusk, Wyoming, writes: "Am herewith enclosing copy of a job printed in this office, upon which some discussion has taken place. I have marked the words on the enclosed contract. The argument deals with the subject of whether or not the word 'cars' is correct. I contend, on this form, that it *is*, while the other contention is that the word 'car' should have been used. I base my contention on the fact that the shortage refers to an unlimited number of cars. Will greatly appreciate your opinion, which I shall take as authentic."

Answer.—The contract inclosed had a reference to "cars shortage," meaning of course shortage of cars, which probably was written car shortage. Notwithstanding the term refers to a number of cars as a possibility, the correct form is car, not cars. Use of the singular form is common in similar terms, but mostly in compound words (car-shortage would be correct form in principle). It is seen in tooth-brush, which no one ever makes teeth-brush, though of course it is a brush for teeth; shoe-brush is a brush for shoes, but nobody would call it a shoes-brush; a potato shortage would be a shortage of potatoes, but no one would write of a potatoes shortage. A great shortage now is a shortage of houses. I do not know that any one would call it a houses shortage, but it is quite sure that some would speak of a house shortage. A printer is always wiser, if he can not prove that the form written is really an error, to reproduce what is in copy without change

An Old but Rare Perplexity

C. E. S., Mitchell, South Dakota, writes: "We would like to have your opinion as to the correct capitalization of the word o'clock. We have seen it used O'clock and o'Clock."

Answer.—This is a point that we have considered before, but of course some people do not notice these little matters until they actually press for decision in their own work. O'clock is a single word only in the sense of being so in form. It represents the words of the clock, the o' standing for of and the being understood. The most reasonable capitalizing (fortunately, any is rarely needed) is, therefore, o'Clock. A capital O is unreasonable.

Too Much Grammar

H. C. K., St. Louis, Missouri, writes: "Allow me to supplement your explanation as to the correctness of the phrase to being, etc., appearing in the February edition of THE INLAND PRINTER under the heading 'The Writer Is Right.' Being is the gerund of the verb to be. Both the infinitive to be and the gerund being are verbal nouns. As such they may be used as the subject of a verb and the object of a transitive verb: as, 'To walk (or walking) is healthy'; 'I like *to walk* (or, *walking*).' However, the gerund, almost exclusively, is used as the object of a preposition, as is the case in the phrase under discussion. (Exceptions: 'None knew thee but [= except] to love thee'; 'He does nothing but sleep' [infinitive without to].) Were the sentence under discussion to read claim instead of lays claim, to be would be proper; for then the infinitive phrase introduced by to be were explainable as the object of claims. But, since the sentence employs the phrase lays claim, and claim itself is object of lays, to being, etc., is a prepositional phrase modifying claim. In this prepositional phrase the object governed by the preposition, if it is to be a verbal noun, must be in the gerund; as in almost all similar cases, with few exceptions. (Authority: Swinton's Grammar.)"

Answer.— I thank this writer for his supplementary grammatical information, but still think my paragraph which he supplements was better without so much technical grammar. Thinking a simple unequivocal answer most suitable, such an answer was written, omitting technicalities that are not as widely accepted as they once were. Swinton's Grammar was once considered excellent, but is now not so esteemed. It has too much of the antiquated terminology of classical grammar

that never should have been copied in English grammar and is not now common enough to mean much to ordinary persons. For instance, very few persons ever think of such a thing as a gerund in English, and even those few would probably not understand the difference pointed out by calling one word a gerund and the other an infinitive as well as they will such simple explanation as that which omits such classification. Grammarians differ much in treating the infinitive, and it is strange that they cling to the notion that an infinitive is a noun. I do not believe in calling an infinitive a noun, because I feel emphatically that it is not a noun, any more than an apple is a pear. How a prepositional phrase can be said to modify a verb is not clear to me, for modifying must be affecting in some way, and this it never does. The offered supplement to my answer is right in its intention, but has too much grammar.

OUR CAPRICIOUS SPELLING

BY F. HORACE TEALL



VEN in choosing a title for this article I am adopting one of the commonest epithets used in condemnation by would-be reformers, but this writing is neither to advocate nor to decry reform. That English spelling is capricious may be easily shown by citing a few of the many instances in which caprice has given us spellings that even the most radical reformers accept. We never see or hear any objection to the words accede, precede, recede, secede, nor to exceed, proceed, or succeed. But why do we not? All are from the same Latin word and each one contains the idea of motion in precisely identical relation to its prefix which adds direction, as to, before, back, aside, beyond, forth, and under or after. No one, I believe, has ever stated a reason for different spelling in these words, and probably no one can say anything more convincing than that every one accepts this conflict of form as settled. The difference is purely arbitrary, and nothing tangible is apparent as a basis except conventional agreement.

We need not mention any other of the numerous discordances in English orthography to show conclusive evidence that Professor Thomas R. Lounsbury was justified in asserting that English spelling is very inconsistent. He was prominent in advocacy of simplified spelling, and was frequently criticized for inconsistency because he did not himself use the new spellings. He retorted in this way: "No one can use our present spelling without being inconsistent; for English orthography is a mass of inconsistencies. . . . As we get along in life . . . the desire wanes of benefiting your fellow man, while encountering in so doing not merely his indifference, but his active hostility; of urging him to show himself rational while his proclivities are violently asinine."

Professor Lounsbury, in his book "English Spelling and Spelling Reform," said much that I should like to quote, because it is worth serious attention and wide propagation; but I must refrain and content myself with commending the book for reading and study. Here is a quotation, however, from his preface: "There is no one subject upon which men, whether presumably or really intelligent, are in a state of more hopeless, helpless ignorance than upon that of the nature and history of English orthography. No serious student of it can read the articles which appear in newspapers, the communications sent to them, or the elaborate essays found in periodicals, without being struck by the more than Egyptian darkness which prevails. In nearly every one of these mistakes of fact not merely exist, but abound. Most of the assertions made lack even that decent degree of probability which belongs to respectable fiction. Even in the very few cases where the facts are correct, the inferences drawn from them are utterly erroneous and misleading."

These quotations are typical of a very common opinion among scholars that English spelling needs reforming, but, as Lounsbury plainly states, purely phonetic recasting is not practicable, at least not until much work has been done to secure a standard of phonetic symbolism, which probably would demand a new alphabet. Pretentious efforts at phonetic reform have been made and failed frequently, and the latest attempt at reform, which has aimed at simplification merely, has not found the wide support that must be had to make it a success. The greatest obstacle to common adoption of the Simplified Spelling Board's so called emendations seems to be the lack of agreement in simplifying. An instance worth noting is the spelling of past participles, which they recommend changing because of an accident of sound. They would have us spell vext, possest, prest, etc., instead of vexed, possessed, pressed, etc., because we can not speak the *d* sound just after an *s*, but in the same syllable sound the last letter as *t*. But *ed* is the regular representative of the word *did*, and it is much simpler to use always the one symbol for a meaning for which it must be mainly used, although speech accident often necessitates a terminal difference of sound.

Spelling is merely the use of symbols called letters to indicate sounds known as words. Spoken words are first in order — in fact it is as entities in speech that words first take form, and spelling comes later as written form. Spelling is conventional symbolization. Spelling had to begin individually and become standardized by gradual agreement. It would have been miraculous for anything like a system to exist without gradual and slow evolution. Such evolution has been in progress now many centuries, and we have not yet attained unanimity, although the words that are differently spelled are comparatively few. In this article, for instance, every word is written with universal spelling, except that some people always use spelt instead of spelled. On the contrary, to be purely phonetic almost every word would need altering, and not many of them would get the same form from all people who were guided merely by sound. Thus, while we might be justified in classing as asininity the idea that spelling must be preserved in present form as something sacred, still greater asininity appears in the notion that any system of change yet proposed can be accepted as universally practicable.

This writing was begun with the intention of being helpful to proofreaders, most of whom must act under instruction. If the author of a book writes with so called simplified spelling and his printers are told to follow copy, it should be understood by everybody that the author is responsible, not the proofreader. If a publisher or any customer orders Webster spelling, it would be well for the reader to have the dictionary edition specified, for the recent editors have made changes, most noteworthy being the preference of *æ* in many words long known as Webster spelling with *e* only, as anemia and esthetic, in the New International being anæmia and æsthetic. The editor of this edition told the present writer more than once that he (the editor) did not know how to spell, yet he insisted on these and other changes at variance with Webster tradition.

Not infrequently the proofreader will find in copy he has been told to follow closely spelling that is not right according to any known system. Words that have only one accepted spelling should be made right by the proofreader when they are wrong in copy, as mere accidental errors, though some large printing establishments insist that even such corrections must only be queried, and made on acceptance on author's proof, to be paid for as author's corrections.

A REASONABLE CONCLUSION

A lady reports that her colored laundress said to her: "Somehow Ah nevah keered much fer books, but [after a thoughtful pause] Ah kain't read, an' mebbe that has sumpin' to do wit' it."—*Boston Transcript.*

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Deflation and Estimating

For some months past the process of deflation of prices has been going on in many lines of business, until it is now claimed that rock bottom has been reached. With this general depression in prices has grown again the very annoying habit on the part of buyers of printing of asking for estimates on almost every job that is given out.

It is true that paper and a few other items entering into printing have been reduced somewhat in price, but there has been but little reduction in labor costs — in fact there has been an increase in some localities — and landlords who took advantage of the peak prices and insisted on big increases in rent in renewing leases have not, so far as we can learn, voluntarily made any reduction. These things mean that the actual cost of printing has been reduced very slightly, if at all, and that great care is necessary in refiguring work done during the so called profiteering period at what were supposed to be peak prices.

There is no doubt that the buyers of printing expect a considerable drop in the prices of our product in the near future, but they will be seriously disappointed. If they get lower quotations it will be but little, unless cheaper stock is used and less care given to details in production. This means a lower grade of work and general dissatisfaction.

It is better to explain to your customers exactly the condition in the trade with its high wages, short hours, and the decrease of efficiency caused by numbers of craftsmen being away from their work for one, two or three years and losing considerable of their skill of hand and quickness of perception.

Of course, estimates must be made. Equally, of course, the printer must have a profit if he is to remain in business. Make all estimates at cost as shown by your own cost system, first making sure that your system is correct. Then add a reasonable profit, and having once made the price stand by it, unless the specifications are changed to provide for less expensive material or work.

What Becomes of a Printer's Advertising?

It is a matter of considerable concern to the printer who sends out direct advertising matter to know what becomes of it after he has sent it on its way. What kind of reception it gets is as important as is the manner of its printing and the wording of the copy.

Much has been written about waste basket circulation and more about issuing advertising that will be kept for its intrinsic merit and appearance, but the fact is that there is not, nor can there be, any piece of advertising that will be of permanent value as advertising in these days of progress and advancement. The natural final resting place of at least ninety per cent of all advertising is the waste basket.

Now, we know that such an expression of opinion is rank heresy to many of the highbrows of the advertising profession, but we also know that there are many business houses today that would be only too glad to know that some of their advertising of a few years ago (and in some cases a few months) was irrevocably cast into oblivion.

Printed advertising has to meet three conditions, or the money spent upon it is worse than wasted: First, it must attract favorable attention upon first sight; second, it must inspire sufficient interest to secure a reading at once; third, it must contain arguments or illustrations which sustain and increase the first attractiveness and convert it into a fixed concept of the article or service advertised and its desirability.

Unless it does all these things it has failed and no amount of preservation will make it any better. If it does these things and is then immediately thrown into the waste basket it has accomplished all that advertising can and its mission is finished; further keeping will not increase its value.

The lesson to the printer in this is that he should make his advertising truly representative of his work and descriptive of the kind of printing he is trying to sell; and make this so self evident upon the face of it that no one can escape seeing the point. Of course, it will eventually go into the waste basket, but it will have done its work first, and the money it cost to produce it and place it in the hands of the prospect will have been well spent.

Where to Increase Your Profits

It is an established fact that printing as well as the great majority of other articles must be sold at the established market rate. This applies with double force to the staples of printing, such as commercial blanks, stationery, business cards, envelopes, circulars, etc., which comprise more than half the total business.

No individual printer can control the market rate unless it be in an outlying district where he has no competitors, and usually such districts have a very small amount of printing.

Profit is an absolute necessity in any business. Profit is the balance which is left after paying all costs.

You can readily determine just how much profit you would like to have, and it is easy to find the market price of the class of goods you are manufacturing. By subtracting the first from the latter you will have the amount you can afford to pay for production and selling. Or, taking it another way, you know the price you can get and you know the cost of your goods delivered, and the difference is the profit.

"Everybody knows that," you say. "Suppose the profit is not enough to satisfy me?"

It is the old story. The mountain would not come to Mohammed and so he had to go to the mountain. You can not raise the price to give you the desired profit, therefore you must reduce the cost of manufacture or the cost of selling.

At the present time it is easier to reduce the cost of manufacture. Few printing plants are so carefully equipped that there is not considerable lost motion in their daily routine, and there has been such great advancement in methods during the last ten years that by eliminating the waste and replacing obsolescent machinery by up to date patterns it is possible

to reduce the cost in almost any department so that it will be as much as twenty to twenty-five per cent lower.

Modern cylinder presses are built so that they can be driven much faster than those of a decade ago; the new small cylinders have created a field for themselves by their speed, and automatic feeders on all classes of presses have made possible a tremendous increase in output.

In the composing room non-distribution has made such advances that the trade plants are now making material to supply the needs of those plants which are not large enough to make a composing machine a profitable investment.

In the bindery there has been such an increase of automatic machinery that much of the hand work has been entirely done away with. And these automatic machines handle jobs two, three and four up as easily as they do one up. In folding machines alone there has been such an advance that many folds, difficult and expensive by hand, have become the regular thing and no more expensive than the older standbys.

If your profits are not large enough, look over your plant before deciding that you must have higher prices and see where the cost of production can be reduced by rearrangement, reëquipment, or by better efficiency. Do not be satisfied with a general consideration given while sitting in your office chair, but get busy and make a detailed survey of the plant and the work it is doing. Look at each job and each machine separately, and consider whether it is earning its keep. If not, find out whether it is because it is not suitable for the plant or because it is not properly handled. In most cases you will find that it is the latter.

As a beginning for this survey, look over the last report of your cost system and see which department shows the lowest percentage of productive time. Go right into that department and see just why this is the case; do not take any excuses or guesses; insist on facts. It is probable that what you find will indicate which department to take up next.

This systematic survey of your plant and business should be made every two or three years. It will surprise you how much room you will find for improvement even though your equipment may be up to date; and it will surprise you still more to find how much those old machines and methods are costing you as compared with the latest.

As there are always a number of printers who can not afford to sell below a certain price, as well as numbers who know too much to sell without reasonable profit, you will find that the market rate will always be such that the plant which is well managed and well equipped can make a good profit at market prices and get enough business to keep going at least seventy-five per cent of the time.

System Versus Routine

Extremes are always dangerous. There is as much danger and loss in an excess of system that becomes mere routine as there is in a complete lack of system.

The reason for system is to eliminate delays and waste of time and effort, and to encourage efficiency. When a system becomes so cumbered with red tape that it takes more clerk hire to keep it up than it saves in the wages of workers or gains in production, it is time to throw it out and commence over with a simpler and more direct system.

These remarks are called forth by a correspondent who strongly deprecates the cost system because it is, he says, costing him one per cent of his total sales for clerk hire to keep it up, besides the extra work it gives the bookkeeper.

The average cost system can be kept up by one girl clerk in any plant employing up to fifty employees. This would mean a cost of about $1,200 a year for wages and stationery, which would be one per cent of a business of $120,000. A plant with forty employees should have a larger total business than this. But even if it cost two per cent of the total it would be a good investment, as it would save fully two-thirds of that amount in the prevention of losses caused by failure to include all the items in the cost or in figuring too low.

But it is quite probable that our correspondent does not do a business of $120,000 a year, if we are to judge from his credit rating. And it is equally probable that he has allowed his system to degenerate into a daily routine of copying figures from one blank to another without checking their correctness.

His cost clerk is probably entering orders, making out requisitions and answering the phone, besides keeping up the appearance of a cost system, and really only half her salary should be included in the cost of the system, the balance being charged to the clerical expense of the general office.

There are many such systems which have become mere routine and their owners feel it, if they do not actually know it. Consequently they do not have faith in their systems and go it blind in estimating and so make losses — losses of profit in bidding too low and losses of business from making quotations which are too high.

Put some life into your system and go over the returns at frequent intervals, insisting that all the details shall be there and that they shall be understandable, but do not get it all tied up in red tape and useless routine.

What Increased Output Means

Do you realize just what ten per cent increase in output from a machine means in actual financial results?

Here is a new way to look at it which may bring home to your consciousness the tremendous value of that extra ten per cent. First, let us consider that at the present time the machine is earning its keep and giving you a profit. Under the standard cost method it is earning all the costs of having it and running it, including a ten per cent reserve for replacement when wear and obsolescence shall have made it necessary. This is as it should be.

But, suppose that you could safely speed the machine up so as to get an extra ten per cent of salable product which would bring the same rate per unit as the product it is now turning out. This would mean that the machine would be returning each year the amount set aside to replace it and in ten years would buy itself without additional investment.

You are now running machines in various stages of wear, all able to turn out satisfactory work, some of them slower than the present style of machine built to replace them. Many of them will not stand being speeded up ten per cent, and even if they would they would require so much nursing and care that part of the gain would be absorbed. Most of them lack certain conveniences of the more modern machines and therefore take longer for makeready, which cuts production. Many of the presses are not built heavy enough to stand the heavy forms called for by the work of today, and must be coaxed along to get even passable results.

"These are desperate times, and money is tight." You are right — but that is just the reason you should give careful consideration to this question of increased output.

It costs more to run an old press which according to your cost records pays its way than it does to run that same press or a new one in such a manner that it is ten per cent more productive. That extra ten per cent will do one of two things: Buy the press with the extra earning power and present you with the amount you are putting away as replacement reserve, or it will double the reserve so that the replacement can be charged off in five years and bear interest during the rest of the life of the press.

Or, from another point of view, the extra production will pay for the exchange of machines and add ten per cent to the net profit of its output. Any way you take it, it is unprofitable to run a machine when another can be bought that will produce ten per cent more with the same or less labor cost.

LETTERS TO A PRINTER'S DEVIL*

BY R. T. PORTE



CINCINNATI, OHIO, FEBRUARY 10, 1920.

R. R. T. PORTE, Salt Lake City, Utah.

Dear Sir: Your letter received and I took your advice and got the job with Mr. Penrose. I have been working for him for a month now, but about the only thing I have been doing is sweeping out, putting away leads and slugs and furniture, washing the ink off the press, or going after paper for him, delivering jobs and answering the telephone. So far I haven't set any type nor seen any chance to practice art, or be a printer.

Mr. Penrose gives me $7 a week, and I can get a job in a factory here for $12 a week. I almost quit, but mother said I was to write to you first and ask if Mr. Penrose was treating me right by not teaching me something about the printing trade, and if he was wrong whether I should tell him so. Also am I getting enough money for what I am doing?

Mother says she will cook some waffles for you if you ever come to Cincy again.

Yours truly, JOHN MARTIN.

SALT LAKE CITY, UTAH, FEBRUARY 14, 1920.

Mr. John Martin, Cincinnati, Ohio;

My dear John:

Your letter received and I hasten to answer at once and tell you not to quit the job. Stay right on it. If every printer quit because he could get more money at something else there would soon be no printers left.

The trouble is, Johnny, you haven't been bitten by the printing bug yet, or caught the fever, but just wait a while and you will. Then you'll never be happy except at printing.

So you get $7 a week? That's a lot of money compared to the $1 a week I and many others got when we were devils, and I was almost a real compositor, pressman, foreman and about everything else before I got that much money. Times have certainly changed, when you can get $7 a week in real money for the privilege of learning the printing trade. You have to pay good money to learn almost anything else.

So you are sweeping out the shop every day? If Penrose is the same fellow I used to know, I bet you have helped him scrub out the shop at least once, if not twice, in that time. I was happy to think you had a chance to work under Penrose, because he always had a clean printing office. His shop always looked in order, with everything clean and neat.

That is your first lesson — cleanliness. A printing office should be one of the cleanest places in the world. Everything bright and cheery, because only in such places can real good printing be done. To sweep a printing office properly is an art, and I know that Penrose knows how to sweep his shop.

If I remember right he does not use an old fashioned broom, but a brush, and carefully pushes the dirt in front of the brush, with some sort of sawdust compound to keep the dust down. Then I once saw him dusting things off with a cloth which had something on it to hold the dust — just like the one your mother uses in dusting off her furniture.

I half suspect that your mother knew just about what I would tell you when she told you to write me before leaving Mr. Penrose for another job.

Your mother is a good housekeeper. Everything is clean and neat around her house; floors well swept, furniture dusted carefully, and everything in order. Your sister had to learn to do this before she was taught to make bread or pies, or take care of other household duties.

You must know the importance of a clean printing office in which to work, just as your sister must know that sweeping and dusting must be done in order to have a clean house in which other work must be done.

Putting away leads and slugs and furniture, and possibly tying up dead forms, and cleaning up the stone! Johnny, how my soul used to rebel at the same thing, and how I longed to take a stick in hand and set up some great creation in type, send it to THE INLAND PRINTER and have it reproduced and commended. That actually did occur later and how great I felt! It will happen to you, too, if you hold on to the job you have, as I know you will.

But back to putting away slugs. To use material it must be in place. You can't use leads and slugs without having to put them back, and they have to be in the slug and lead case before being used. Here you have the opportunity to learn the first great basic principles and mathematics of printing.

Do you know that printing, like music and art, is based on certain mathematical principles? Music is merely vibrations, so many vibrations to the second. All music is written with so many beats to the measure, which may be split into halves, quarters, eighths, and so on. The sweetest music known is written three beats to the measure — waltz time, so called.

The basic unit of type measurement is practically one-sixth of an inch (.166 of an inch to be exact), which is called a pica. To have other sizes of type, this pica standard was called twelve points, and as six picas make an inch, seventy-two points equal an inch, or so close to it that there is very little difference, which can be ignored for all practical purposes.

Now, a slug is six points, or one-twelfth of an inch, while a lead is commonly two points, one-thirty-sixth of an inch. There are also three point leads and one point brass leads. In general use and terms, a lead is two points and a slug is six points.

There are a few twelve point or pica slugs in use, but their use is not general in printing offices. In newspapers these are used at the bottom of the columns, and sometimes in book composition they are used at the bottom of the page to help in locking up, as six point slugs are likely to slip over and bind on the furniture or column rules.

Leads and slugs are usually cut in measures from four pica ems to almost any length, depending upon the class of work done in the shop. These being put away in cases, with compartments made to fit the exact sizes, are always ready for use, and the orderly arrangement makes it handy for the compositor.

There are several kinds of furniture, and the most used is wood furniture and metal. Wood furniture is one of the marvels of the printing business. Here is wood subject to having water put on it, and rough handling, yet holding up for years. It must be carefully "seasoned" and dried, and specially treated, and then evenly sawed and planed, in order that it may be as near exact size as it is humanly possible to make it.

Few woodworking manufacturers have to be as particular as those making wood furniture for the printer. No others have to be quite so exact, or have to prepare wood for such hard usage.

Metal furniture is usually made of a babbitt, composed mostly of lead and tin, with some copper. It is not as hard as type, yet must be as nearly perfect in measurement as possible.

Do you know that metal changes in size from time to time? Heat and cold affect it. Look this up and read how metal contracts and expands. The librarian can help you find the book you want. This is something you should know if you are going to be a printer.

Then, there is the wooden reglet, to take the place of so much metal in slugs. These are sometimes used out of place, because they are cheaper than metal slugs, but they are far less accurate.

*NOTE.—This is the second of a series of letters between Mr. Porte and a printer's "devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade. Copyright, 1922, by R. T. Porte.

All these, however, are based upon the unit of pica, or points. Everything pertaining to type is based on points, and when you get to setting type you will learn more about points.

Your first lesson in points is the very thing you have been doing now — handling leads, slugs and furniture. All these are manufactured according to the point system, and when you have mastered the point system as applied to these you will be ready to set type.

In school you had to first learn that one and one make two, and then that two and two make four, before you could master the bigger mathematical problems. You are now going to school again, and mathematics will be just as necessary, except that you will deal with thirds, sixths, twelfths, and so on, as most type combinations are combinations of thirds, just as pica is twelve points, the real basis of all type measurement.

It was not so in my early days, and after getting a good start I had to learn the new way all over again. Many printers today do not really know that at the bottom of all printing, as in music, mathematics plays a part. Some of those who know nothing of the mathematics of printing are trying some scheme about the square inch as a unit for measuring type, when the basis of type measurement is the pica, or square em, and consequently they can never get any place because they have started with something that simply does not exist in type measurement.

Then you complain of washing the press. I wonder that Penrose lets you wash a press when you have been there only a month. You must be getting along fast, and grasping the trade better than most boys do. To wash the disk and rollers of a press right is an art, and some never really do it right.

Of course Penrose uses gasoline for the plate, and coal oil or kerosene for the rollers. He might let you use gasoline to loosen up the ink on the rollers, but to finish them perfectly use kerosene. Gasoline leaves a residue on the rollers and tends to harden their surface, while kerosene has an oil which stays on the rollers and tends to soften and preserve the surface. The surface of a roller is very important, and must have suction in order to pick up the ink evenly and distribute it evenly over the type.

Washing rollers wrong will spoil this surface, cause it to harden and will kill the suction, so that the ink will not distribute over the type. The result is a smeared piece of printing and a lot of good paper spoiled, to say nothing of the bad effect it has on the temper.

Sometimes it takes three or four washings to get the color of the old ink off thoroughly before the new color can be used, and often when printers are working on a job taking delicate colors ink is applied in diminishing shades and then washed off to kill the effects of the stronger color. This is particularly true in printing vermilion, which is used as a contrast to black.

What a lot I have written just about sweeping out, and putting away leads and slugs and furniture, and cleaning presses. Don't you think these subjects are interesting when you come to think them over? What a lot of points can be brought out! I could write much more, almost a whole volume on any of these, but I know that you will see that you are not wasting your time, and that really there are a lot of things about these you can learn.

I could tell you a story of how printers' rollers made of molasses and glue were first discovered, and how the pica was adopted as the basis of the point system, and a lot of other things — but not now.

Stay on the job, and forget the $12 a week offer. If money were the only inducement for a boy to become a printer the printing craft would be in a bad way.

Remember that Printing is the Inseparable Companion of Achievement, and that you are helping others to achieve by becoming a printer — a good printer, I hope.

Your friend, R. T. Porte.

A PRINTER'S MOTTO

"Every Tub Must Stand on Its Own Bottom"

BY GEORGE W. TUTTLE

How about the bottom of your printer's tub? Is it caulked with well kept promises? Do you say: "Yes, Mr. Brown, your job is ready!" or are you a modern Artful Dodger, with the very dickens to pay?

What about the leaks of waste, are they anathema in your print shop? Do you read proof in haste while your patrons have opportunity to swear at leisure? Why go at a job on the lope and then have the pleasure of seeing it take a header into the waste barrel? Why not hang out the "better be safe than sorry" sign when you read proof? Nip errors in the bud in the printing office! Alas when errors go to seed! Sidetrack them on the first switch and put on full steam for the Grand Central Depot of an Errorless Job!

How about your figures? Do they make a substantial bottom for your business tub? Will your figures still show a streak of profit — which should run through all the work of the office as the scarlet thread runs through the cordage of the British navy — when the unexpected happens? Why figure so low that profit becomes a will o' the wisp even when the office boy says: "Gotta have more wages"?

Business snags seem to stand in line and say: "Let me have a try at the bottom of that tub!" Stock jumps, rent is raised, pressmen and compositors emulate Oliver Twist in crying for more! Takes a good head to run the printer marathon nowadays! Little leaks, small loses — how they multiply! If a printer once begins to say: "Oh, it doesn't amount to much!" business oblivion begins to chuckle and prepare for his arrival, saying: "Got that fellow coming; look at the leaks in his tub!"

Are you a good planner? Can you furnish head to map out a day's printing campaign and not change your map as often as the map of Europe has been changed of late? He who hesitates in crossing a stream is soon swept away! Look ahead, clear from the morning to the evening! True, "the best laid plans of mice or men aft gang aglee," but if we laid no plans we would lay no business eggs; and then, to cap the climax, our business tub would turn turtle.

Rocks ahead for the weak bottomed business tub! Carelessness, typographical errors, unkept promises, lost time, wasted stock, irritated patrons, overtime bills — oh, ring off; we want the optimistic side!

Well, here goes for the optimistic printer with the well caulked tub: smiling, satisfied patrons, efficient pressmen and compositors, a conscience that never mauls him in the noon o' the night, and the station of success dead ahead! Yes, nine chances out of ten he has a smiling, first aid wife, and a bouncing youngster — maybe twins!

ADVERTISING IS NOT NECESSARY

A merchant in a nearby town told a Desloge *Sun* reporter the other day that there was no business anyway, so why should he advertise? And that reminds us of the hen who quit scratching because there was a scarcity of worms. It seemed to be a bad year for worms; the hen didn't see any of the wriggling varmints trying to make themselves an honest meal for a hungry chicken, and the hen soon began to have the appearance of a run down fowl.

The owner noticed the run down appearance, caught the hen, killed her and threw the carcass to the "hawgs" — and the moral is this: "Don't let your business get that run down appearance or some of your best customers might get it into their heads that you are ready for the financial graveyard, and pass you up just as a pay car passes a tramp."

Let's keep advertising.— *The Screw Driver.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Wood Type Does Not Take Ink

An Ohio printer asks what treatment will help wood type which refuses to take ink properly.

Answer.—We believe it would help the surface of the wood if you coat it with boiled linseed oil. Allow it to remain on over night, and wipe off any oil that is not absorbed. In washing ink from wood type use turpentine rather than gasoline.

Thin Ink Unsuited for Antique Cover Stock

A country printer submits an impression pulled on dark antique cover stock and asks why it does not give a more satisfactory print.

Answer.— Inks suitable for the cover papers are called cover inks. The pigment is ground in a heavy varnish, and the ink is very dense. Almost any of the large ink houses can supply you.

A Shadow in Heavy Plate

A Pennsylvania printer describes a shadow which appears in a solid plate printed on a platen press, and asks if a vibrator would help to eliminate the light place. As no specimen accompanied the letter we must judge the cause of the trouble from the description furnished.

Answer.—An impression of the plate should have been sent with your letter. However, it may be that the shadow is due to imperfect rolling, and in such a case a vibrator will help. Sometimes double rolling is resorted to in order to properly ink the plate.

Printing Made Up Bags

A Tennessee printer submits a coffee bag printed from a type form. He says that the type suffers considerably, although a print paper tympan is used. To save his type from destruction he asks what tympan we would recommend.

Answer.—The bags should be printed on a rubber packing over felt, if possible. If you have long runs try printing on a tympan made of several sheets of rubber similar to that used by dentists. If you have a piece of felt such as is used on a hand proof press it may answer your purpose, but whatever medium you use it must be shifted occasionally, unless you make cutouts in the tympan.

Good Specimens of Presswork

The North Dakota Banner is a sixteen page magazine published monthly at the North Dakota School for the Deaf, Devil's Lake, North Dakota. A copy of the February issue has a three color cover nicely printed on heavy gray antique stock. The sixteen pages of letterpress exhibit the skill of the students who do the presswork, and the magazine is indeed a creditable piece of printing. The editor is Thomas Sheridan, and Henry S. Morris is printing instructor.

The Topeka Typeshop, Topeka, Kansas, submits a sixteen page brochure printed on dull finished enamel stock. The clean, sharp printing and the accurate register of the running heads and the pages are the principal features of this neat appearing piece of work. The production was under the direct supervision of Henry Corbett, to whom as manager of the Topeka Typeshop credit is due for this excellent specimen.

The L. P. Hardy Company, South Bend, Indiana, has just issued a beautifully printed catalogue of McCraig refrigerators. This catalogue is printed on heavy enamel stock, and contains numerous halftones, all of which are printed in a workmanlike manner. The letterpress may be considered as almost faultless. Close register, even color, clean plates, sharp clean type face, all are well exemplified in its pages. The cover is in two colors and is embossed. The pressman, whose name was not mentioned, is entitled to praise for the excellent work.

Wrinkling of Stock on Rule Enclosed Areas

Frequently specimen sheets are submitted where unsightly wrinkles appear in border on side of sheet opposite grippers. In some instances our suggestions have helped and in others we missed the mark widely. The following are some of the causes for wrinkling which have come to our notice: (1) Edges of stock wrinkled because of expansion or contraction. In other words, the center of a sheet and the outer edges are not of equal dimensions, which causes buckling. When this trouble occurs with stock on forms having an open center, either a cut or a rule and border enclosure, there will almost invariably be a wrinkle at rear end of sheet. Paper brought into a dry, warm room and piled without edges being protected will develop wrinkled edges. (2) Top sheet wrinkled at gripper edge. (3) Sheet having an arc where it leaves the guide tongues. This may be caused by having the guide tongues too high or the grippers too close to the guides. (4) Sheet may sag due to the need of pressure from sheet bands. (5) Makeready bringing surface of tympan above pitch line. (6) Sheet draws away from grippers in center, due in some instances to the grippers biting with unequal pressure. Resetting of all grippers is advisable in such a case. Doubtless there are many other causes of which we have not learned.

Poor Register Evidently Avoidable

A Nebraska pressman submits a sixteen page section of a book showing imperfect register on the two back rows of pages. The letter which accompanied this specimen read as follows: "This sixteen page sheet shows my difficulty. I am unable to secure a good register on the two back rows of pages, as you will note. The cylinder has good pressure on bed bearers, and ten impressions on the draw sheet show perfect register. The press has eight sheet guards, but no brush. Please indicate what may have caused the trouble on the back pages as shown."

Answer.—We believe the fault is due to having the form squared up after it was placed on the press. A form like that should be locked up in a chase having crossbars, and there would then not be so much trouble in striking a register. When the form is placed on the press and unlocked, the press clamps should be brought to a bearing. A square should be put on the pages, and the form should be locked up so that the running heads are exactly at right angles with the sides of the

pages. An impression should be pulled and the guides set. Then a work and turn impression should be pulled so as to see if the pages on guide edge as well as on opposite side will register. In fact, the makeready should not begin until the form is in register. Where page margins are wide you can secure good results by passing a piece of tape between the center rows of pages so as to hold the sheet close to the tympan. Fasten the front end of tape to the sheet band rod and let the rear end extend to the under side of the feedboard, passing it through a screw eye. Attach a small weight to the end of the tape so that if it breaks the weight will fall to the floor outside the press frame.

The Cause of Offset

An Indiana printer submits a folder in colors which was not printed to his satisfaction, his letter reading: "We have been experiencing considerable difficulty in the last few months with offset. I am enclosing proof of a folder which we have just completed and although the offset does not show very much there are the little smudges, specks and spots all over that are so disheartening to the printer trying to produce quality printing. We should like to have your opinion as to whether it is the ink, the paper or the makeready that is primarily responsible for this trouble."

Answer.—An examination shows that the offset adjacent to the middle fold might have been due to a slight excess of color or perhaps to pressure in folding. The marks near corner are more prominent where edge of yellow plate gives a trifle of relief, which gives an edge to catch ink when press vibrates. We believe that the black form should have been printed first and well dried before printing the orange. Give this method a trial if an opportunity arises. The actual cause for offset could doubtless be ascertained by the pressman, as local conditions play an important part. If any electricity develops during printing it will be a very common cause. On long runs, test the drying qualities of inks before risking expensive stock. The use of ink specialties and special blends of inks is advised in many cases. On fine work it is advisable to consult with the inkmakers before going too far with a big run.

Slurring on Rule Form

The following letter is from H. H. Strait, Overland, Missouri, in relation to remedies for slurred forms: "For the second time within two or three months my attention has been attracted by remedies offered in your column for 'Slurring on Rule Form.' Since the same difficulty has again presented itself, I wish to offer what in my mind is the most likely cause, and, consequently, the proper remedy. While you have the evidence in the form of the printed sheet, and are better situated to properly analyze the case than I am, it is my belief that you have not properly conceived the trouble. Unless I am badly mistaken, the difficulty is one with which I was troubled for a great while when serving in one of the small southern Illinois shops many years ago. We endured this trouble with many forms, particularly with rule forms, and worked on the supposition that it was a slur of the press, applying such remedies as you have suggested, without effect. The real cause was one day discovered, and effective and permanent relief was immediate. It was noticed that the rollers, on their upward travel, did not rotate until they came in contact with the form. Quite obviously, instead of depositing a smooth layer of ink to the lower extremity of the form, they 'smeared' over it until the rollers were in full rotation. In lieu of regular roller supporters, which may be had at any printers' supply house, and which we did not have, a pair was made from a piece of heavy wood rule. These improvised supporters were locked in each end of the chase, extending the full distance across the chase, the form was replaced on the press, and never since have I been troubled with slurs from this cause. If the supporters are made from wood rule, the ends should be slightly rounded, so as not to injure the rollers. In conclusion, please accept my apologies if I am wrong. This suggestion is offered with the hope that it will be the means of relieving at least a few printers who have been in great trouble from this cause."

Answer.— In offering suggestions for correction of slurring or any trouble arising in presswork the aim is toward constructive criticism with a view to smoothing the path of the troubled worker and helping him in a difficulty. As the only evidence we have is the specimen and the descriptive letter, we are often at sea in regard to the origin of some troubles, and must generalize as to remedies. In the case of platen press slurring where horizontal or vertical rules are involved, the underlying cause is generally evident. We receive numerous specimens of slurred work, some showing defects such as described by our correspondent and others revealing unmistakable evidences of double print or contact of sheet before actual pressure of form to platen. We have used the bearers made of wood and also the metal ones. Our choice is the wood bearers. The most recent specimen received was a blank with vertical rules parallel with the bearers. At our suggestion the trouble was corrected by turning the form upside down and by using short grippers which extended up between the vertical rules and which pressed the sheet closely to the platen. It appears that the greatest number of slurred specimens received are those having rules, either vertical or horizontal. When the sheet is not held firmly to the platen just preceding the printing action it produces a slight double print or slur. We are pleased to have this letter and are glad to discuss matters of this kind with men so well acquainted with the operation of presses.

YOUR PERSONALITY

Frank Farrington's Business Talks

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Every man has a personality; that is, every man is distinct and different in certain ways from his fellows.

However, we have come to think of personality as comprising a group of characteristics which make a man more attractive, more valuable, more interesting than other men.

Every man is anxious to be a somebody, to stand out from the rank and file as being superior in some respect. But there are many men who stop with merely wishing for prominence or success, so many that any man who will really try to do better than the average can succeed.

What kind of personality have you? What sort of success are you trying to achieve? What are you like and what are you going to be like?

The kind of personality that pleases and impresses the people with whom you come in contact is a valuable asset to you. Such a personality will enable you to approach men of standing with whom you would like to do business.

The right kind of personality causes people who meet you to think you are somebody of importance, and to give you a better chance than they will give to some one who presents an insignificant appearance.

It is not enough that you have ability. People meeting you for the first time may have no way of knowing anything about your ability and they will value you to some extent according to the worth indicated by your appearance.

Personality of the right sort will stick out all over you and cause people to rate you highly at first sight. You attract people with a good personality and you make friends of them from the first. You get in where men of unpleasant or of merely negative personality can not get in at all.

You can develop personality of the sort you want if you will set about it, because you can develop those characteristics that make personality.

Collectanea Typographica

By HENRY LEWIS BULLEN

Nothing will ever be attempted if all possible objections must be first overcome.—Dr. Johnson.

* * * *

THE task long deferred, because supposedly full of snags, when actually tackled is often found to be easy enough. *Collectanea* has had this experience scores of times. Many supposed difficulties are mental illusions or mental cowardices. "The attempt and not the deed confounds." That is an unusual youth who has not secret ambitions; but very few take action to lay the foundations of achievement. They balk at the study or the work, or they have misgivings of their own ability, without putting it to the test. Thus they remain in the great army of the men of no account. They miss the pleasure of attainment. They see comrades "not nearly so smart" achieve reputation. You hear them say, with a flush of pride, "I knew that man. He went to the same school with me — a regular saphead. I wonder how he got ahead?" The answer is: The alleged "saphead" attempted action and found that action was easy enough.

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Our grand business undoubtedly is: not to seek for that which lies dimly in the future, but to do that which lies clearly at hand.—*Carlyle.*

* * * *

Capital and Art: A True Story

IN a certain city of our "great and glorious" democracy, there resideth a master printer of much shrewdness, with which he maketh profits beyond the average, and enjoyeth a good name among connoisseurs in credits and favorable annual balances. Now, notwithstanding his seeming trustworthiness, this master printer had (all carefully concealed from the men who controlled the financial resources of that city) a greater love for his work than for the gold which he earned and enjoyed, and for the merely beautiful than for the riches which were the symbols of progress among the chief men of that city. And he said unto himself, "I shall build me a printing house that shall be as a great light on a hill, to beautify this city, and honor mine art, as aforetime was done by printers whose names wise men now delight to honor." So straightway



Device engraved on copper and printed on title page of a book issued in 1740 in connection with a celebration in Leipsic of the third centennial of the invention of typography. The motto is: "This vital instrument is an assurance of eternity."

he called to him other artists, bidding them design a worthy and commodious workshop in which ugliness would have no resting place, neither within nor without.

In good time this printerman's dream was pictured upon paper and spread before him, and behold it was found to be good. And he looked upon his garnered gold, but thereof there was not enough. Nothing fearing, he betook himself to the keepers of the fund of other people's money, to the which he had contributed many years, and said. "Lend me from thy store of monies, of which thou art the keepers, enough to complete this, my printing house, the which will beautify our city and be an example unto all therein who would escape from ugliness." And the money changers said: "Thou art a chosen one among the money makers and worthy of the use of the monies thou and many others like thee have put in our hands to use. Show us, therefore, thy plans and all will be well." So it was done; but days went by, and yet no monies. Therefore the printerman said to the money changers, "Wherefore this delay?" and they, pitying him for that they had discovered his secret weakness, said, "Money shalt thou have without stint, if thou wilt avoid this sin against our prosperity, and erect thy printing house according to the customs of thy brethren, who manufacture in buildings fashioned after the manner of packing cases. Repent thee of thy enthusiasm for thy work (for is thine art better than that of the soap boilers who wax exceeding rich?), and repent thee of thy affection for the city, to beautify it, which verily is the work of departed millionaires, peradventure there may have been such among us (for do not those who live amid ugliness possess the city?), and the gold shall be thine."

Thereupon the printerman was wrathful and said: "Get thee to thy final abode and the hottest corner thereof, as fast as ye may. As for me I shall make me a workshop of beauty, in spite of the powers of ugliness, whom ye worship." And so it was done, for there were other money changers in that city, who did not say, Nay! On the hillside the printing house stands, adorning the city, and men's eyes are drawn to it, saying, "Verily, this man was wise who refused to walk in the paths of ugliness, and thus draweth much attention unto himself, which men say is good advertising." And others, passing by, say: "So, then it is possible that one may content his soul and also make much money the while. Truly this man deserveth well of all men in this city, in proving this unto us. Shall it always be said by strangers, 'How monstrous ugly are the streets, in this city between the great rivers and the high hills?' We trow not." And in other cities men said, "Can such things be?" But whether they said this of the emancipated printerman or of the worshipers of ugliness who guard other people's money, we know not. But, verily, the printerman hath his reward. He is satisfied, and

mocketh at ugliness in any form whatsoever. So mote it be with all printermen.

* * * *

Charles Francis

CHARLES FRANCIS and his daughter were in Brussels on February 11. Shortly before that date they visited the Plantin-Moretus Museum in Antwerp, the greatest shrine of early printing, and also the battlefields in France.

In Verdun they saw a graveyard in which lie the remains of 400,000 Frenchmen; a mile or two away another in which lie the bodies of as many Germans; in another the bodies of about 40,000 Americans; all done to death through the selfish folly of half a dozen men, unrestrained by one man who, alone in the crisis, had the power to say No!

Charles Francis and his daughter are now on the way to Argentina, whence they go to Brazil and then home. Since leaving home they have visited Japan, the Philippines, China, Australia, New Zealand, Tasmania, South Africa, Italy, France, Belgium, Holland and Great Britain.

It is now sixty years since our good friend began to print. In this glorious and well earned holiday he has enjoyed good health, and has been received with great hospitality by printers in every country he has visited. Meanwhile his well organized and loyally managed business sails along successfully.

* * * *

A Reminiscence

IN 1887, while David Bruce, Jr., the inventor of the first casting machine, was still living, at the age of eighty-five, *Collectanea* wrote and published in *The Printers' Review,* of Boston, the first biography of the inventor, and in the same year contributed an article on the same subject to THE INLAND PRINTER. Strange to say, that early effort remains until today the only literary memorial of the important achievement of a man of the highest character and ingenuity. The facts were taken from Bruce's own lips, and are repeated in the biography printed elsewhere in this issue.

Until his death, five years later, at the age of ninety, Bruce's mental faculties were clear and his ideas philosophic, humorous and benignant. After Bruce's death in 1892, his son Wallace, a letter punch cutter still living, presented *Collectanea* with two manuscript histories of typefounding in America, one written in 1874, the other in 1888, together with a copy of the first Bible printed in America from stereotyped plates and one of the plates. These memorials are now in the Typographic Library and Museum, in Jersey City. The stereotype plate, made by the clay process by David Bruce, Sr., carefully beveled and shaved on the planing machine invented by himself, is superior to any stereotypes now being made in America. Since 1892, *Collectanea* has from various sources received a number of original agreements which were made between the inventor and typefounders who purchased the right to use his machines.



Coat of arms believed to have been used by Johann Mentil, first printer of Strasbourg, and said to have been granted to him when he was ennobled by Frederick III., emperor of Germany. Whatever its origin, it was adopted by the printer guilds of Germany. Our picture is reproduced from a copperplate engraving used at the end of a book issued in Leipsic in commemoration of the third centennial of the invention of typography.

Bruce sacrificed fortune to accomplish his invention. He resigned his position as partner with his uncle in the profitable typefoundry of which his father was the actual practical creator, getting no compensation, because his uncle would not permit him to experiment in the foundry. His failure to take out foreign patents enabled a rogue to take the invention to Europe and dispose of it there as his own. The conservatism of the typefounders of his time made the returns from his invention slow and inadequate. Worst of all, his failure to specifically claim in his patent the most vital detail of his invention, the discharging pin, made it possible for others to imitate and use his invention. Though by no means a poor man at his death, he was deprived of a larger return which belonged to him of right. Withal he had a kindly thought for all, and, as years rolled by, found excuses for those who had deliberately defrauded him. Even the memory of this truly modest and unaggressive man was in danger of depending upon a few short scattered references. In whatever groove of life his destiny might have been cast he would have been masterfully progressive.

Numerals

OUR numerals are of Hindu origin. We derive them from the Moors of Spain, who brought them from Arabia. They were known in Europe in the eleventh century, but did not supersede the cumbrous Roman numeration, by means of letters, until after the invention of printing. It was the printers who brought them into use. The earliest numerals, both Hindu and Arabian, were from 1 to 9. The cipher was a later invention, of incalculable importance. The Roman system of numeration is not unlike the Assyrian and Egyptian systems in principle. The Chinese and Japanese numeration follows the Assyrian system more closely.

* * * *

The love of Art is probably one of the commonest of human instincts. The power to discriminate comes from special training. The buyer of artwork who has not advanced beyond the obvious forces the artist to produce inferior work. Where a practical artist is given a problem and allowed — with the help of his special training — to solve it, the result is more often satisfactory than it could possibly be where he is handicapped by positive instructions.—*F. Kirk Johnston.*

* * * *

Advertising is increasing tremendously in volume. Therefore to be noticed, advertising must be increasingly better in quality. A man who may be notable in a small city may be obscure in a great city. To be notable among a hundred thousand advertisements requires a better effort than to be notable among five thousand.

* * * *

Books are not made for furniture, but there is nothing that so beautifully furnishes a house. A little library growing each year is an honorable part of a man's history. It is a man's duty to love books. A library is not a luxury, but one of the necessities of life.—*Henry Ward Beecher.*

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When a book is at once both good and rare, no casket is rich enough, no casing sufficiently durable to honor and keep safe such a jewel.—*Charles Lamb.*

* * * *

Nothing will ever be attempted if all possible objections must be first overcome.—*Dr. Johnson.*

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Pressure Governor Requires Weights

An Ohio operator sends slugs and asks questions regarding them, at the same time asking questions about the pressure governor. As the slugs have not reached us we shall reply only to his questions regarding the pressure governor.

Answer.—This device requires weights on the float in order to secure balance. Just carry enough weight to give full flow of gas. In sending slugs, wrap securely and send them forward by parcel post. Do not mail them in an envelope.

To Remove a Wide Mouthpiece

A Newfoundland operator wants to know how to remove a wide pot mouthpiece.

Answer.—Procure a good screw driver and hold it firmly in the slot in the screw while some one else turns the screw driver with a monkey wrench attached to the blade. If you are unable to start it this way, secure a blunt punch and with a hammer to drive the punch give the screw a start by striking it on the side of the slot near the outer edge. This method should start the screws when other plans fail. Remove while hot.

First Elevator Catches While Descending

A Southern operator describes a trouble with his first elevator. We believe the following will help him overcome it: Examine the bracket of the knife wiper where it is held by two screws to vise frame. When these become loose the roller on the elevator will strike the side of the lever; it will hold the elevator for a moment and then it will fall. Examine for loose parts, and without doubt you will be able to correct the trouble. Another way is to stop the cams just the moment the elevator is down full distance. Take hold of slide and raise it slowly and lower it again, watching where the roller strikes the lever, and see if you can not "feel" out the interference.

Dirt From Surface of Metal Does Not Enter Throat

An Eastern publisher fears that the throat of his metal pot is clogged with dirt from surface of metal. He has trouble with back squirts, and wants help.

Answer.— Rubbish falling into the pot will float. If plunger was removed and dirt skimmed from the surface of metal before the plunger was replaced there is no reason to fear that dirt has entered the throat. We are still of the opinion that a new plunger would improve matters, provided you increase stress of the plunger spring to the limit. Back squirts almost invariably occur where metal is too hot. They also occur where the temperature of the mouthpiece is below normal.

Thermostat May Need Cleaning

A Florida operator has trouble with thermostat control and wants to know what to do. Also he has back squirts and notes that metal adheres to the mouthpiece.

Answer.—We suggest that you remove the metal rods in the two tubes, polish them with fine emery paper, and then graphite them. After this is done, readjust. To remove the rods, loosen screw holding fulcrum, drive out rod, and remove the levers. With the pliers remove the rods from tubes. While the levers are out you may examine the plungers. We do not believe you should change the orifice of these valve plungers, as they should admit sufficient gas to burners unless the supply pipe is closed at some place by red lead, which sometimes occurs. Explore the openings with a piece of wire to see if the outlet is blocked. Perhaps if you carry a trifle more heat on the pot mouthpiece it will prevent back squirts. The mouthpiece should ordinarily be hot enough to fuse a slug when it is rubbed hard on its surface.

Ear of Spaceband Broken

A Missouri operator sends a spaceband with a broken ear and desires to know the cause of the trouble. He refers to unusual wear on duplex rail levers and wants a remedy.

Answer.—We do not know the cause, as there is nothing to indicate where the trouble lies. Short lines are known to be causes, as in such cases the ear may slip off the rail in the first elevator, and when lockup occurs the two ears are pinched together slightly. Too much space between the right end of the first elevator and the adjoining channels, across which the bands must travel, is also a contributing cause. You will minimize the wear on the duplex rail levers by a daily graphiting of the intermediate bar and blocks. Use the magazine brush for this purpose.

Increase in Metal Trimmings Trouble Operator

A West Virginia publisher writes: "We have had more or less trouble with the action of the plunger on our Model K for some time. The old plunger and well were worn and we put in a new crucible and plunger, resulting in a better slug, but with about the same plunger action. It does not descend freely and does not go to the end of the stroke. We remelt our metal in a large cast iron pot, have added new metal from time to time and have treated the old metal with Reductio. We have applied more heat to mouthpiece, and the jets and air vents are open. If the plunger descends all the way there is a good lockup with little trim, but ordinarily after a two or three day run there is a pile of trimmings from the back knife. After working almost a half day on lockup we succeeded in getting the ink to show up clear along the mouthpiece with the exception of both ends. By drawing right end closer the other end was drawn away, and vice versa. We clean plunger daily and can not find the trouble unless the back of molds are worn."

Answer.— A new plunger in a new crucible may work stiff for a while and not give complete stroke unless the stress of the spring is increased. Turn up on the pump lever spring rod nut so as to give a stronger drive to the plunger. The molds may be warped but they can not be worn on the ends as suggested. Remove molds and test with a straight edge. If only slightly warped you may not need to have them

straightened. However, if it is required you may have it done by the Mergenthaler Linotype Company. If the metal spreads over the back of the mold in increased quantities and the test shows a fair lockup, you may increase the stress of the pot lever spring by turning the front nut on the eyebolt toward the rear. Also open out on the rear nut to permit compression of cushion spring. If the plunger appears to drag in descending, after ample stress has been given the pump lever spring, you may lessen friction of plunger by placing a small amount of graphite in the well. To do this the metal should be baled out until about one-half inch of the well is exposed, then place about one-half teaspoonful of graphite in the well and put in the plunger after it has been well cleaned. Add sufficient metal to bring the surface to normal height. The cross vents should be scratched out with a pointed instrument, to permit easy escape of the air from mold cell and throat. If no other complication is present improvement should be noted.

Face of Slug Is Not Perfect

A California operator submits a slug the face of which is fair but could be improved. We regret our correspondent did not state how long the machine had been in use and when a new plunger had been applied, as this may have a bearing on the case. He asks a remedy for the trouble.

Answer.— It does not appear that the face is very bad. Perhaps you can improve it by increasing the stress of the pump lever spring. If the plunger has not been recently cleaned, brush it off, apply graphite and oil to the rings before returning it to the well. The oil has no special value except to hold the graphite, which will lubricate the well. We presume you have opened up the mouthpiece jets and that you keep the cross vents open as they should be.

Wants to Mix Stereotype With Linotype Metal

A Southern machine owner has a large quantity of stereotype metal, electrotype bases, etc., and wants to mix them with his linotype metal. He asks the name of a book which will inform him how to do it.

Answer.—The book, "Mixing Printers' Metals," would be of no use to you unless you knew the formula of your stereotype metal. The best plan for you would be to melt together all your available stereotype metal and electrotype bases. Stir well and send a five pound pig to your metal man, telling him in your letter how many pounds of metal you have. He will analyze it and will send you toning metal with directions as to its use. You should not risk mixing the stereotype metal with your present supply of linotype metal.

SAMUEL KING PARKER PASSES AWAY

"Sam Parker is dead." These words sent a wave of sadness not only through the plant and offices of The Henry O. Shepard Company and The Inland Printer Company, where Mr. Parker held sway over the proofroom for so many years, but also through the entire printing trade of Chicago, where for years he had been a prominent figure. The activities of Mr. Parker were many, and his time was given without stint toward those movements that he considered for the benefit of his fellow workers. Years ago when the old Chicago Society of Proofreaders was doing such good work, Mr. Parker was one of its most active members and served for some time as its president. In 1887 he was vice president of Chicago Typographical Union, No. 16, and since that time has held various other positions, for a long time being deeply interested in the work of the Committee on Apprentices. His name also holds an honored place in the long list of past presidents of the Old-Time Printers' Association of Chicago, and also among the honorary members of the Chicago Club of Printing House Craftsmen. Mr. Parker also found time to devote to other interests outside of the printing industry, among them the work of the British Empire Association and the Peoples Liberal Church.

Mr. Parker was born in Gosport, near Portsmouth, England, March 1, 1846. While still a boy he went to Canada, where at the age of twenty years he joined the Toronto Typographical Union. In 1866 he moved on to Chicago, where he established himself and worked for several of the leading houses. He joined the forces of The Henry O. Shepard Company in 1891, and until he was retired under the firm's pension system in May, 1917, he was in charge of the proofroom, in which position he had full control of the proofreading of The Inland Printer.



Samuel King Parker.

No more fitting tribute to the memory of Mr. Parker could be given than that written by George Knott, a life long friend, who has also given many years to the work of Chicago Typographical Union, No. 16, and who was secretary during Mr. Parker's term as vice president:

> The memory of Samuel King Parker will be revered by the older-school followers of the Art Preservative as a man of exemplary character, sterling integrity, but withal unassuming demeanor. The memories of over a half century of close affiliation crowd the mind with many incidents illustrating the manly qualities of his character.
>
> In his passing we are reminded that the span of life from the cradle to the grave, viewed in the perspective, seems an endless journey. After three score and ten years, viewed retrospectively, the years are as days. Wealth, plaudits, wisdom and pleasure count for nothing in summing up life's accomplishments. Memory turns the faded leaves, one by one, and sighs at the bright hopes, unfulfilled yet gathering here and there contentment of mind at the rescue of fragments of ideals. We live in a world of anticipation and hope, and that is what makes life worth while.
>
> That his sterling qualities were recognized by his fellow craftsmen is evidenced by his selection as vice president of the Typographical Union, an organization to which he devoted much of his activities during his lifetime. The Old-Time Printers' Association, which aims to cherish and preserve the legendary lore of the craft, which has been aptly termed the "multipliers of recorded thought," honored him as one of its long line of esteemed presidents. His knowledge of the early days of the fraternity and his keenly vivid description of the events in which he took an active part, were valued contributions to the memory of the old time printers who pride themselves as the antagonists of error, the conservators of wisdom, and the glorifiers of achievement.
>
> In the passing of Samuel King Parker we are reminded through the many years of friendship, congenial companionship and upright citizenship, that when the great Creator compensates him for these sterling qualities, none will believe he has been rewarded beyond his just merits.

Mr. Parker passed away at the South Shore Hospital, on Friday, March 3, just two days after his seventy-sixth birthday. He is survived by his three daughters, Grace, Alice L. and Charlotte Parker.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Weavers With Words"

A short anthology about newspapers and newspaper folk is contained in this booklet. The high lights and shadows of newspaper work are portrayed in the twenty-four selections of prose and verse by writers who are well known in newspaperdom. All of them are full of "human interest stuff" — to use newspaper language — and some are literary gems.

"Weavers with Words," edited by Nelson Antrim Crawford. Published by the Kansas State Agricultural College Press, Manhattan, Kansas.

"Walden's ABC Pocket Guide for 1922"

A copy of "Walden's ABC Pocket Guide for 1922" has been received from the publishers, Walden, Sons & Mott, Incorporated, 41 Park row, New York city. This directory of the paper trade of the United States and Canada is made up of three sections. The first contains a list of paper distributors, with the officers of each company and the kinds of paper handled by each house. Addresses of mill branch offices and mill agents are also given in this first section. In the second a list of paper mills appears, with names of officers or owners, kinds of paper made at each mill, trim or width of the machines, daily capacity, etc. The third section contains a list of manufacturers and converters of paper, classified according to grades made, including makers of glazed and coated papers, gummed paper and paper specialties.

"Printing Gets Things Done"

This book is an excellent piece of advertising for the Hammermill Paper Company, by whom it was issued, and for the printing trade in general. It is intended for the attention of the busy executive in any line of business who is anxious to simplify and speed up the handling of executive routine. Most large firms have established the rule that "verbal orders don't do," but too many concerns use only scratch paper for such messages or have only one form of blank for all purposes. This book points out clearly the saving of time and elimination of confusion gained by having printed forms on different colored paper to meet the needs of the office.

"Printing Gets Things Done" is published by the Hammermill Paper Company, Erie, Pennsylvania.

De Luxe Booklets

The publication of de luxe booklets in limited editions for private distribution is a decidedly commendable custom. Such a work is purely a labor of love, undertaken with no thought of profit, and its sole purpose is to put into tangible form the artistic and typographic ideals of the author, providing an excellent means of expressing his taste and personality. During the past holiday season THE INLAND PRINTER received a number of exquisite volumes, many of which have been reviewed in the Specimens department.

"Unknown," printed by Barton, Durstine & Osborn, New York city, is one of the most beautiful specimens of Caslon typography we have ever had the privilege of reviewing. It owes its beauty entirely to type and paper. It is printed in one color, black, without so much as a decorative initial for ornamentation. An allegorical pen and ink sketch used as a frontispiece is the only attempt at decoration, yet the effect is neither monotonous nor severe. Bruce Barton could not have chosen a more fitting vehicle to carry the message inspired by the burial of the unknown soldier at Washington — a fervent plea for the abolition of war.

"The Art Calendar Industry" is an attractively printed booklet of seventy-one pages containing an interesting history of the Thomas D. Murphy Company, of Red Oak, Iowa. It tells of the establishment of the firm and the difficulties encountered in the early days of the calendar industry. The papers contained in this book were read at the 1920 salesmen's convention of the Thomas D. Murphy Company. Familiarity with the history of the house is of great advantage to the salesman, and we feel confident that this history "sold" the house to every member of the force.

"The House by the Side of the Road," by Sam Walter Foss, was published in booklet form by Charles Corbett Ronalds, of the Ronalds Press & Advertising Agency, Montreal, Canada, and was sent as a Christmas greeting to his favored friends. The sentiment of this poem is especially appropriate to the Christmas season and Mr. Ronalds has produced a little volume that will be treasured as a beautiful specimen of bookmaking as well as a token of friendship.

"Text Book of Printing Occupations"

While this book is intended primarily as a text book for those who are studying printing in vocational schools, we feel confident that it would be worth while for many now working at the trade to possess it. It would prove especially valuable to those who are "picking up" a knowledge of the trade in the small shops. We have seen few books on printing which contain so much helpful information in 241 pages.

The author, C. W. Hague, is head of the printing department of the Stout Institute, Menomonie, Wisconsin, and hence is familiar with the needs of beginners in the printing trade. Starting with a description of the familiar tools used in the composing room and their uses, the author leads the student through the problems of straight and display composition, imposition, makeready, proofreading, presswork, etc. Cylinder presswork, an occupation in itself, is omitted, but job printing is covered in a very thorough and practical manner. Especially useful are the progressive exercises in composition, in which the use of the layout is discussed and the correct principles of display clearly defined. Chapters are also devoted to the care of the press and rollers, the manufacture of inks, ink troubles, papermaking, kinds and uses of paper and stock cutting tables.

"Text Book of Printing Occupations," by C. W. Hague. Published by the Bruce Publishing Company, Milwaukee, Wisconsin.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

ONE meets the word "offsetography" in British trade journals. A new one for the dictionary.

FIGURES have been given showing that the picture post card trade for 1921, because of the increase in postage, dropped to practically one-third of what it was in the previous year. There is danger that the public will lose the "post card habit."

ANENT the recent death of James G. Pavyer, at St. Louis, Missouri, a pioneer typefounder of that city, the *Printers' Register* mentions that he came from a family of typefounders in London, the representatives of which are now Pavyer & Bullen, of Gray's Inn road, W. C.

A FUSION of the interests of Harrison & Sons and Perkins, Bacon & Co. (London) is announced. Harrison & Sons have been confidential printers to the British Government close upon two hundred years. Perkins, Bacon & Co. produced Rowland Hill's original penny postage stamp in 1840, and for forty years supplied the public with the familiar Queen's head stamps.

OPPOSITION develops against the efforts of the gold beaters to secure a tariff of 33⅓ per cent on imported gold leaf. It is contended in printing and bookbinding circles that "if the cost of gold leaf was much increased ink would be used on cloth books instead of gold leaf, so that the limited number of gold beaters in the country would not really benefit by raising the price of imported gold leaf."

IN a lecture before the English Club, of London, Professor Ripman declared there were four fundamental reasons why we should have a simplified spelling system: (1) It would mean the saving of a year in the educational life of a child; (2) a good standardized English speech would be more efficiently taught; (3) it would forge more closely the links of the Empire; (4) be the means of removing the very last obstacle for English becoming the world's great language.

PRINTERS of the last generation will remember the elegant and interesting printing trade publication, *Hailing's Circular*, published by Thomas Hailing, of Cheltenham, long since deceased. We now have to report the death of his eldest son, Alfred Burroughs Hailing, December 18 last, at the age of 66. An uncle of his, in 1826, had established the office which later on became well known as Hailing & Sons and achieved a high reputation for its artistic printing, of which *Hailing's Circular* was a notable example.

AT the Postal Union Convention held in Madrid last October these regulations were adopted (effective January 1, 1922) regarding outlook or window envelopes: *(a)* Envelopes which are entirely transparent or have an open panel are prohibited; *(b)* transparent panels must form an integral part of the envelope and be placed lengthwise in such a position as to show the address, and not interfere with the date stamp. At that time these regulations were opposed by the English and American delegates. The English general postoffice on January 17 issued a modification of the regulations to the effect "that in the case of such envelopes addressed to any part of the British Empire and the United States of America the panel need not form an integral part of the envelope."

FRANCE

A WORLD'S Press Congress is announced to be held in Marseilles in August next.

EARLY in February the compositors of the Paris editions of the *New York Herald* and *London Daily Mail* went out on strike because of a refusal to accede to their demand for increased pay. The papers then appeared as single sheets reproduced photographically from typewritten pages.

IN addition to the regular printing offices in Paris, about one thousand in number, there are nearly one hundred brokers who solicit printing and when they secure it turn it over to some office to execute. As long as they maintain proper prices they are not an unwelcome institution in the Parisian printing circles.

LAST summer the daily wages of printers were reduced 2 francs in Paris and 3 francs in Lyons. In St. Estienne a strike against a wage reduction lasted three months and then was lost, because it was shown that the cost of living there had come down. A strike in Bordeaux against a reduction of 2 francs a day lasted but a few weeks.

IT seems that the question of putting into effect a higher duty on paper pulp has divided the paper manufacturers into two groups. Those that favor an increase in the tariff are the ones who themselves produce wood pulp, while those who do not produce this raw material are against any increase — they want the tariff lowered.

IT is reported that there is no unemployment in the French printing trade, due to the loss of work people in the war and to the lack of apprentices, whose fostering had been neglected because of the trouble and loss of time incurred in training them. The proprietors in provincial cities lure employees away from Paris by paying the Paris wages. The lack of workers is greatest among the lithographic engravers, for whose services the employers overbid one another.

GERMANY

THE *Frankfurter Nachrichten*, of Frankfurt, a. M., has just celebrated its two hundredth anniversary with a special issue.

THE *Münchener Neueste Nachrichten*, of Munich, to celebrate its seventy-fifth year recently issued a jubilee number containing 184 pages.

FRAGMENTS of Gutenberg's forty-two line Bible have been discovered in the Freiburg University Library, by Dr. J. Rest, who found them to be part of the binding material of some old books bound in pigskin.

ONE of the trade journals presents the novelty of printing the footline, "In writing advertisers please mention the *Deutscher Buch- und Steindrucker*" in a dozen different languages (one for each page) under the advertisements.

LAST fall the *Deutsche Allgemeine Zeitung*, of Berlin, inaugurated a prize contest for its readers to solve a certain not very simple problem. It promised 1,500 special prizes to the earliest solvers, and a literary work to each of the later solvers as a consolation prize. Its readers seem not to be dull witted, as over one hundred thousand correct solutions were sent in. This entailed the printing of an edition of the promised book in this large number, and to do it before an impending advance in postage rates was a big task. However, it was accomplished by means of the offset process, which enabled the inclusion of two lithographic illustrations, as well as of specially designed initials and ornaments.

"LEAGUE OF NATIONS"

AMONG the stationery requirements of the secretariate of the League of Nations are 360,000 envelopes of various sizes, 12,000 newspaper wrappers, 10,000 boxes of carbon paper for typewriting, 600 reams of printed note paper, over 5,000 reams of typewriting paper, 50,000 reams of duplicating paper, 2,700 labels, 2,000 shorthand note books, 6,600 memorandum books, etc. No wonder they want Uncle Sam to join — to help pay the bill.

ITALY

AT the International Book Fair to be held in Florence during next May, June and July, a special section will be devoted to recent inventions in printing machinery and appliances, new processes applied to printing, photography and kinematography in relation to printing.

FINLAND

A FACTORY is being built at Haga near Helsingfors for the production of paper matches after the American style.

AN engineer named Puzyno in Helsingfors, according to a recent report, has invented a new typesetting machine. It is designed to compose and distribute ordinary type, requires no motor nor an expert to run it, and can be sold at a very low price.

CHINA

A LEAD PENCIL factory has been started at Chinkiang (Kinangsu), with a capital of $100,000. It is equipped with machines of Japanese manufacture and it is claimed will produce 1,200 dozen pencils daily. The necessary graphite is obtained locally and is said to be of a superior quality.

SWITZERLAND

IN November and December last the Gutenberg Museum at Berne held a Bodoni exposition, displaying an interesting and instructive collection of this master printer's productions.

RUSSIA

IF you wish to advertise in the Moskow *Iswestija* you can do so by paying at the rate of 50,000 rubles per nonpareil line. Theatrical advertising is charged but 35,000 rubles per line.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Beg Your Pardon

On page 821 of the March number of THE INLAND PRINTER it was stated that H. D. Ruxton instead of H. D. Roosen was one of the "big four" who started in the ink business about the same time as Charles H. Ault, Frank McD. Sinclair and Philip Ruxton. Our apologies are extended to Mr. Roosen.

Advertisers' Year Book for South Africa

A copy of the Advertisers' Year Book and Press Guide for South Africa has been received from the Central News Agency, Limited, of Cape Town, South Africa. This booklet contains a directory of the publications of South Africa and a gazetteer of the principal towns with their industries and products. A copy will be sent free to any firm interested in the South African market.

Many Printers Must Be Busy

Exceptionally good business in all its departments has been reported by the American Type Founders Company, who say there has been a great amount of scrapping of obsolete composing room equipments and that sales of steel composing room equipment are especially brisk. Shipments of the Little Kelly automatic job presses during the last two months have been up to plant capacity. Very few plants are starting, but established plants are enlarging and are also increasing their efficiency.

Business Improving in England

B. J. Goulding, manager of the works of Linotype & Machinery, Limited, Altrincham, Cheshire, England, who is at present on a six weeks' business tour of the United States and Canada, says that business seems to be steadily improving in Great Britain. He states that shortly before he left England the working force of the Altrincham plant, which normally employs about two thousand persons, had been increased and that additional workers would undoubtedly soon be needed to take care of increasing business.

Sixty-One Years a Printer

Still going strong at the age of seventy-nine years after sixty-one years in the printing trade is the record of Seth W. Lincoln, for many years foreman and at the present time proofreader of the Commonwealth Press, of Worcester, Massachusetts. When Mr. Lincoln celebrated his seventy-ninth birthday on February 24 the employees of the Commonwealth Press held a surprise party in his honor and issued a handsome souvenir booklet containing his portrait and a brief biography. Mr. Lincoln's advanced age and unusually good health are all the more remarkable since he was rejected for the army in 1864 owing to insufficient chest expansion.

Eight of the oldest employees of the Commonwealth Press make up a total service of 252 years, or an average of thirty-one years each. The oldest man has been with the firm for forty-three years.

A Typewriter With Linotype Keyboard

A typewriter with a keyboard arranged in the same manner as that of a slugcasting composing machine has recently been placed on the market by the Empire Type Foundry, Buffalo, New York. The new machine is known as the "Linowriter." The manufacturers claim that the linowriter has all the advantages of the standard makes of typewriters with the addition of the slugcaster keyboard, which makes it especially valuable for printers and machine operators. This linowriter should prove useful to operators who wish to increase their speed and for employers who wish to train new operators or test the ability of applicants without holding up work on their high priced composing machines.

Intertype Has Prosperous Year

The financial statement of the Intertype Corporation for the year 1921 shows a net profit of $306,853.95, after deducting $90,000 for taxes. This annual profit is the second largest in the company's history. Liberal reserves have been set aside for depreciation of machinery and equipment, the machinery reserve being $850,000 against a total equipment value of $1,614,681.

Owing to the depreciation of European currency and in order to meet competition, also to give prompt service to European customers, a contract was made with Krupps, of Essen, Germany, for the manufacture of intertype machines and supplies. An English company with a plant in London was formed to serve Great Britain and the allied nations. The functions of this plant are at present confined to service, storage and assembly.

Toronto Craftsmen Hold Meeting by Candle Light

The regular meeting of the Toronto Club of Printing House Craftsmen was held on the evening of February 22, with an attendance of over sixty. Owing to a severe storm of sleet all street car service as well as most of the electric service of the city was off for the whole evening. The craftsmen's luncheon was held on the twentieth floor of the Royal Bank building, and as the elevators were not running those who attended the meeting had to climb all the way. The luncheon was served by the light of a few candles, and though the meeting was badly handicapped all present voted it an enjoyable one.

A letter was read from President Goodheart announcing the appointment of Harvey Weber, of Buffalo, as supervisor for this district. The program prepared for the evening was an illustrated address by Walter Perry, superintendent of Grip Limited, on the making of engravings, but owing to the failure of the light this feature had to be postponed.

John T. Hawke

John T. Hawke, editor of the Moncton (New Brunswick) *Transcript* and one of the outstanding newspaper men in the Canadian maritime provinces, passed away at his home in Moncton on February 17 after a long illness. Mr. Hawke was born in Plymouth, England, April 30, 1854. He was an able writer and speaker, and under his editorship the *Transcript* increased in influence and prosperity. He was an active worker for the good of his city, and his loss will be keenly felt in local circles and in the broader field of national politics. A memorial number of the *Transcript* contained many tributes from prominent Canadians, among them Premier W. L. Mackenzie King.

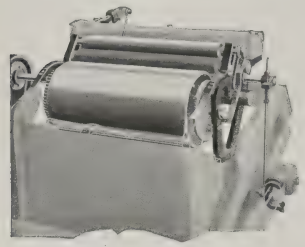
A New Printing Plate

A stereotype plate with a nickel steel printing surface is now being manufactured by the Advance Printing Plate Company, 634 Federal street, Chicago. The new firm has a well equipped plant for the manufacture of the plate and has a staff of men who have had many years' experience in stereotyping and electrotyping. Both the process and the machinery used in its manufacture are patented. The inventors claim that the plate can be made in one-third of the time required to make an electrotype, that its cost is considerably less, and that it will give from twenty to thirty per cent more service. The company is now at work perfecting a machine for curving the plates and expects to have this machine ready in a few weeks.

The officers of the Advance Printing Plate Company are: President, Christ N. Smith; vice president, William J. Schultz; secretary, George R. Olson; treasurer, Paul A. Kagel.

New Ink Distributor for Platen Presses

A new ink distributor for Chandler & Price presses has recently been put on the market by the F. P. Rosback Company, Benton Harbor, Michigan. This device has many interesting and unusual features, and is said to give perfect ink distribution. From the regular Chandler & Price fountain a ductor roller takes the ink through a number of notches which may be regulated, carries it to a vibrating distributing roller, which in turn carries it to a com-



New Rosback Ink Distributor.

position roller and then to a large vibrating cylinder, which takes the ink to another composition and steel vibrating roller. The form rollers then come up and take three full revolutions on the cylinder. This distributor can be easily attached to the press, and as there are no holes to be drilled and no machine work is necessary, any pressman can attach the device in thirty minutes. The makers claim that no additional power is required to operate it and that it will not interfere with any automatic feeder.

J. A. F. Newton Joins Wesel Staff

J. A. F. Newton, a veteran salesman in the printers' equipment field, has joined the New York sales force of the F. Wesel Manufacturing Company. Mr. Newton began his career with the Bruce Type Foundry, of New York city, when it was located at 13 Chambers street, the present site of the new Municipal building. After four years there he left to join the American Type Founders Company. For fourteen years he sold service as well as equipment and built up a large acquaintanceship among New York printers. In 1920 Mr. Newton became associated with the Seaman Paper Company, recently leaving that company to return to the equipment field.

New Perforator for Platen Presses

A new device for perforating and scoring on platen presses has been put on the market by Brown & Stowell, 2267 Como avenue, West, St. Paul, Minnesota. It consists of a perforator which is attached to the grippers and a base which in inserted in the form like a slug. A stripper attached to the perforator prevents the paper from sticking to the blade. There is absolutely no danger of damaging the rollers, as the perforator blade does not come in contact with them and the base is less than type high. The perforator can be operated at right angles to the grippers, parallel to them, or diagonally across the form. It permits very close perforation, as it will operate between lines only ten points apart. Any stock up to four ply, including rope tag, can be handled.

Typothetae Association Holds Initial Dinner

The Typothetæ Association of Chicago, the open shop division of the employing printers of the city, held the first get together meeting of the year at the Palmer House on Thursday evening, March 2. Ben C. Pittsford, chairman of the association, officiated as toastmaster and spoke briefly of the work of the association in organizing the open shop printers and creating an employment bureau to handle the applications received.

Joseph W. O'Leary, former president of the Chicago Association of Commerce, spoke of the work of the Citizens' Committee for the enforcement of the Landis award in the building trades and its efforts to rid that industry of graft. Robert J. Tufts, secretary of the Typothetæ Association; C. C. Means, manager of the Trade Shop Typesetters; Joseph L. Strauss, of the Columbian Colortype Company; J. M. Vollmer, secretary of the Employing Printers' Association of America, and F. W. Smith, chairman of the Chicago Typothetæ School of Printing, spoke on different phases of the open shop question. B. J. Smith, attorney for the Yellow Cab Company, spoke on the labor policy and general welfare work of that company.

New Daily at Jeannette, Pennsylvania

The weekly *Dispatch* and the semiweekly *News*, of Jeannette, Pennsylvania, have been amalgamated into the daily *News-Dispatch*. The *News-Dispatch* had been run as a triweekly for some time and on March 1 the first issue of the new daily appeared.

During the previous nine months the editor, C. M. Bomberger, had raised the circulation of the triweekly paper from 2,500 to 4,000 by securing active correspondents in the neighboring towns and improving the local news. The new daily started with a circulation of 4,250 net paid. A sport page containing only local sports was added to the paper, and this in addition to the home news from neighboring towns has proved to be a circulation getter and holder. The circulation of the *News-Dispatch* has been built up during a period of so called depression when most of the people in Westmoreland county are reducing their expenditures.

The new daily has leased the news service of the United Press, and as one of its local features it runs a cut of some prominent local citizen with a semihumorous biography. This has proved to be one of the most popular features of the paper.

Mr. Bomberger was formerly a reporter on the *Philadelphia Public Ledger* and the *Pittsburgh Press*, and has also been manager of the Pittsburgh office of the United Press Association. He established the *Jeannette News* eight years ago and since then has built up a valuable newspaper and job printing business for the Jeannette Publishing Company, of which he is president.

Short Course for Minnesota Editors

The annual short course offered by the University of Minnesota for the editors of the State will be held at the University Farm, St. Paul, May 4, 5 and 6. A program of much practical value has been arranged. Chief among the subjects, which will be presented by prominent professional men, will be "The Relation of Country Correspondence to Circulation Building," "The Feature Article in the Country Weekly," "The Editorial as a Community Guide," "Developing Good Advertising Among Local Merchants," "Recruiting for Our Profession," "Efficient Arrangement of the Country Print Shop" and "What People Want in Their Newspaper."

The publicity bureau of the Minnesota State Fair again offers prizes amounting to $50 for a double contest in newspaper making. One contest is in first page makeup and the other in the farm news department. A first prize of $15 and a second prize of $10 will be awarded in each contest.

H. H. Muir Appointed Ludlow Eastern Manager

H. H. Muir, of the Ludlow Typograph Company's home office, Chicago, has been appointed to manage its Eastern district, taking full charge of the New York office. Mr. Muir is well known and popular in composing room circles. He looks and acts like a young man, but admits having been connected with the printing industry for a considerable number of years. He was born



H. H. Muir.

in Ohio and served his apprenticeship in the Laning plant at Norwalk, Ohio.

From Norwalk Mr. Muir went to Cleveland, where he operated a linotype on the Cleveland *Press* for several years. In those days he was known as a "swift." After considerable printing experience in Cleveland and in other cities, he joined the small but active force then engaged in developing and perfecting the Ludlow. He has been with the Ludlow company almost from its beginning and for some time was himself its entire field force. He installed the first Ludlows put into practical operation, and by his untiring zeal has contributed greatly toward the success of the machine.

Exhibits at Educational Convention

The growing interest shown by educators in the teaching of printing in the manual training schools was demonstrated at the convention of the National Educational Association held in Chicago, February 27 to March 3. The exhibits of the American Type Founders Company, the Mergenthaler Linotype Company and Barnhart Brothers & Spindler all emphasized the importance of printing in vocational training, and attracted the attention of a large number of the delegates and visitors present at the convention. The outstanding feature of the exhibit of the American Type Founders Company was the class in printing which was conducted every afternoon, giving visitors an opportunity to see the boys at work in a small but complete plant under the supervision of their instructors. Barnhart Brothers & Spindler also had on exhibition all the equipment necessary for a printing school. The exhibit of the Mergenthaler Linotype Company included a Model 14 linotype in operation and an interesting display of linotype typography. Part of the space was devoted to a display of the Chinese phonetic syllabary (Chu Yin Tzu Mu). This new phonetic alphabet, which consists of thirty-nine characters, simplifies the printing of Chinese literature and has made it possible to use the linotype in composing printed matter in that language.



Exhibit of Mergenthaler Linotype Company at the Convention of the National Educational Association at Chicago.

Photoengravers' Convention to Be Held in Grand Rapids

Grand Rapids, Michigan, has been chosen by the American Photoengravers' Association as its convention city for 1922. The invitation to the executive committee which recently met in Cleveland was conveyed in a communication from the Photoengravers' Division of the Grand Rapids printers' organization, of which Oscar Tandler is president and Henry Allen, secretary.

The dates chosen are July 20, 21 and 22, at which time Michigan will be at its best. The Hotel Pantlind will be the headquarters of the organization. No efforts will be spared by members of the Grand Rapids organization to enthusiastically act as hosts. Already plans are being laid for a record entertainment for the visitors, who are expected to number considerably over five hundred.

Louis Flader, secretary of the American Photoengravers' Association, will visit Grand Rapids on April 1 and confer with the local division of the Typothetæ on the general plans for the convention, which is one of the best in the graphic arts and always very largely attended. As was the case in Cleveland last year, one of the features of the convention will be an exhibition of machinery and trade appliances.

Harry L. Gage Addresses Printing Class in Boston

On March 2 Harry L. Gage, of the department of linotype typography, Mergenthaler Linotype Company, gave a talk on "Layout and Design" to the students of the printing department of Wentworth Institute, Boston. The speaker told the forty or more students of the opportunities to be had in the printing industry by young men qualified to do high class creative work. He urged the boys to give serious thought to the subject of layout and design, with the idea of equipping themselves to become finished typographers. Wentworth Institute is one of the schools that are enjoying the coöperation of the Department of Education of the United Typothetæ of America.

New Typographic Manager for Monotype Company

Sol. Hess has been appointed typographic manager for the Lanston Monotype Machine Company, Philadelphia, to succeed William C. Magee, who has accepted the position of assistant production manager with Barton, Durstine & Osborn, Inc., New York city.

Mr. Hess joined the Monotype organization in 1902 and has made type designing his lifework. He made for Bishop Ortynsky the beautiful Russian type known as Church Russian. This was adapted from the print of a very rare Russian Bible owned by the bishop. Mr. Hess has also just completed the ancient Hebrew face based on the old Portuguese Hebrew. This was done in collaboration with Dr. Cyrus Adler, of Dropsie College.

Among some of the original faces designed by Mr. Hess are Hess Boldface, Roman and Italic, the Cochin Boldface Roman and Italic and the Goudy Boldface Roman and Italic. Mr. Hess's latest type face design is Hess old style, and is one of the earliest models of Nicolas Jensen. Mr. Hess, as typographic manager, will be in constant touch with Frederick W. Goudy, art director of the Monotype company.



Linograph Representatives in Sales and Service Conference at Davenport, Iowa.

George C. Hicks Passes On

An active career of sixty-two years in the printing craft was closed when George C. Hicks passed away on March 16 at Hinsdale, Illinois, after an illness of five days.

Mr. Hicks was seventy-three years old and had been engaged in the printing business in Illinois and Wisconsin since 1860. He enjoyed telling of the old days in Chicago, particularly of having set up completely the first mail order catalogue issued by Montgomery, Ward & Co. For over thirty-five years Mr. Hicks operated a printing business in Berlin, Wisconsin, retiring in 1917 after the death of his wife. He then went to live with his children in Hinsdale. In the summer he took great pleasure in touring, and in the winter the lure of printers' ink was so strong he arranged to work short hours in the office of the *Hinsdale Doings*. He was busy at the case when taken with his fatal illness and he laid down the stick, as it proved, for the last time. Mr. Hicks was a lifelong student and a man of high ideals and he was greatly esteemed by a large number of friends. He leaves a daughter, Mrs. C. M. Olsen, of Hinsdale, and a son, Clinton F. Hicks, assistant manager of the Chicago branch of the American Type Founders Company.

Michigan Printers Hear Addresses on Vocational Training

An important meeting of the Michigan Federation of Typothetæ was held at Jackson, Michigan, on March 4, with Layton S. Hawkins, director of education of the United Typothetæ of America, as the principal speaker, his subject being vocational training as applied to the printing industry. He made the assertion that in the past employers had been negligent of their duty with regard to apprentices. It was only a part of the employer's obligation to furnish the pay envelope; the other duty was to see that proper instruction was given the apprentice in order that he might develop into a craftsman. In many instances there had been not only a lack of instruction but a shortage of material to work with. Apprentices must get what was coming to them; there must be a proper definition of aim. The various vocational schools in certain localities must quit turning out from ten to thirty apprentices in the early summer, the worst time of the year, and expecting the industry to absorb them. There must be the proper coöperation between the local printers and the various vocational authorities, in order that the proper success could be achieved. There should always be an advisory committee of the printing trade in consultation with the vocational superintendent. Mr. Hawkins also pointed out the absolute necessity of providing sufficient equipment and competent instructors.

Fred Gage, of Battle Creek, was chairman of the meeting, and there were also present representatives from the printing industry and vocational schools of Grand Rapids, Kalamazoo, Lansing, Saginaw, Detroit, Jackson, Muskegon, and other towns included in the federation.

The addresses which took place in the conference were very interesting and showed that Michigan was alive to the necessity of teaching the art preservative both in vocational and prevocational schools.

Henry J. Douma, of Muskegon, instructor in the vocational schools of that city, gave some interesting statistics regarding his work, showing that last year all his students, eleven in number, were placed in the local printing establishments. It was also pointed out that in Grand Rapids the local printers' association and the vocational authorities worked in close coöperation.

The April meeting of the federation will be held at Saginaw, and the annual convention will be held at Flint in June.

Mrs. Anne Buckie

Mrs. Anne Elizabeth Buckie, widow of John Buckie, a pioneer printer of Chicago, died Monday, March 13. Funeral services were held Monday, March 20, from the church of St. Mary's of the Lake. Burial was in Rosehill Cemetery.

Mrs. Buckie was born in Belfast, Ireland, eighty-two years ago. She was married in 1857 to John Buckie, a prominent Chicago printer. Mr. Buckie was an active journeyman as well as an employing printer, and was a zealous member of Typographical Union No. 16. His father had also been a prominent printer in Glasgow, Scotland.

In 1873 Mr. Buckie established the Buckie Printers' Rollers Company, which is now located at 714 South Clark street. His death in 1889 left the management of the business and the care of ten children in the hands of Mrs. Buckie, who bravely faced the tremendous responsibility and carried on the business successfully. When age and failing health compelled her to retire she was succeeded by her son, William B. Buckie.

In recognition of her achievements as a mother and as a business woman, and of her courage in overcoming difficulties, the International Typographical Union in 1914 elected Mrs. Buckie an honorary life member of that organization. Mrs. Buckie is the only woman upon whom this honor has ever been conferred.

Brief Notes of the Trade

E. E. Clarke, formerly with the Miller Saw-Trimmer Company, has joined the Hill-Curtis Company, of Kalamazoo, Michigan, manufacturers of the Trimosaw. Mr. Clarke has been appointed special New York representative of the Hill-Curtis Company, and his temporary quarters are at the company's export office, 7 to 11 Water street, New York city.

The Latham Machinery Company announces that the exclusive agency for the sale of Monitor printers' and bookbinders' machinery in Australia and New Zealand has been given to Carmichael & Co., Ltd., Sydney, Australia. Carmichael & Co. have installed a complete stock of machines and will be able to make prompt deliveries.

W. Van Hinkle, assistant director of the General Service Department of the American Writing Paper Company, has been elected for the seventh consecutive time as secretary treasurer of the Printing Trades Secretary Managers' Association.

Albert S. Andrews has commenced field service work for printers at Rochester, New York, after a course of training at the service department headquarters of the American Writing Paper Company in Chicago. Mr. Andrews was for several years connected with the Seaman Paper Company, both in Chicago, Illinois, and Des Moines, Iowa, and more recently with the Whitaker Paper Company.

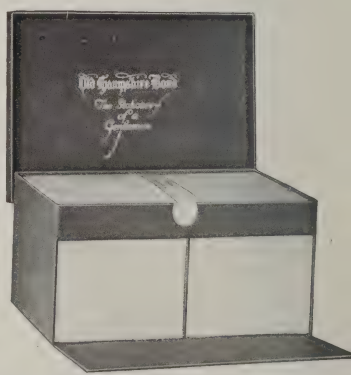
Recently when an opportunity to reduce the wages of certain classes of labor presented itself, the F. Wesel Manufacturing Company, Brooklyn, New York, decided to maintain the existing scale. In a letter to the company the officers of the machinists' union expressed their appreciation of the company's attitude and promised their support and coöperation in securing efficiency and production.

A specimen book of a new and strikingly beautiful cover paper known as "Marvellustre" has been received from the Marvellum Company, Holyoke, Massachusetts. The portfolio contains several handsome embossed and printed covers which show the possibilities of Marvellustre in the production of distinctive booklets and catalogues. William Bond Wheelwright, the well known authority on paper, is at present on an extended trip placing agencies for the Marvellum Company.

Joseph M. Anderson, formerly sales manager of Fuchs & Lang Manufacturing Company, has left that concern to join Sigmund Ullman Company, manufacturers of printing and lithographic inks. "Joe" Anderson is the Knute Knutson who has been writing the "Printing Office Blues" letters to printers for some time past.

Stationery in Cabinet Boxes

The Hampshire Paper Company is now offering stationery boxed in a decidedly attractive form for the business man's desk.



Old Hampshire Stationery Cabinet.

The imperial or semibusiness cabinet may be had in either bond or vellum, the commercial in bond only. The cabinet occupies very little space and when opened displays the stationery attractively.

VOLUME 69 MAY, 1922 NUMBER 2

1880
Mass'd MAY 11 1922 D. P. L.

THE INLAND PRINTER

THE LEADING BUSINESS & TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING & ALLIED INDUSTRIES

PRICE 40 CENTS

PUBLISHED BY THE INLAND PRINTER COMPANY, CHICAGO, ILLINOIS

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keyboarded	keyboarded
keyboarded	keyboarded
keyboarded	keyboarded
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keyboarded	keyboarded
keyboarded	keyboarded

Such letter-spacing cannot be done by hand, nor on any machine other than the Monotype.

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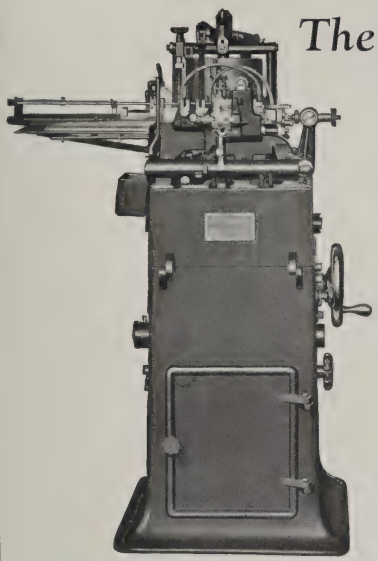
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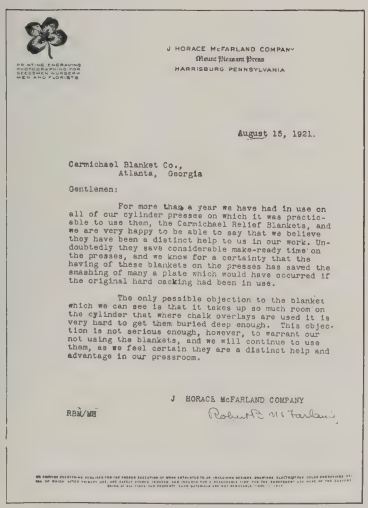
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Boston Graphic Arts Exposition
August 28 to September 2

Thompson Type Machine Co.
223 West Erie Street Chicago, Illinois



J HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG PENNSYLVANIA

August 15, 1921.

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Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

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Mechanics Building, Boston, August 28 to September 2

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Carter, Rice & Co.
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Fielding Publishing Co.
Forbes Lithographing Mfg. Co.
Foxon & Co., Inc.
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Friel & Friel

Ginn & Co.
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Indiana Chemical Co.
Inland Printer
International Paper Box Mach. Co.
Intertype Corporation

Japan Paper Co.

Knight, Allen & Clark
Kwix Co.

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Lewis-Shepard Co.
Liberty Folder Co.
Linograph Co.
Litchfield Lino-Plate Co.
Livermore & Knight Co.
Loring Coes Co.
Ludlow Typograph Co.

Machine Composition Co.
Margach Mfg. Co.
Martell, A. E. Co.
McCain Bros. Mfg. Co.
McLauthlin Co., Geo. T.
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Mergenthaler Linotype Co.
Miller Saw-Trimmer Co.
Miehle Press Mfg. Co.
Montello, Vincent
Morrill, George H.
Munsell Co.

National Ass'n Ptg. Ink Makers, Inc.
National Announcement Association
Nelson, C. R. and W. A.
New England Electrotype Co.
New England Ink Association
New England Photo-Engravers' Assn.
New Safety Paper Co.

Osgood & Co., J. H.
Oswald Publishing Co.

Peck, R. S. Co.
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Poor Richard Corp.
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Pitt, J. W.
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Premier Register Table Co.
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Printing Machinery Co.
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Thomson Press & Mfg. Co., John
Tileston & Hollingsworth Co.
Tolman Print, Inc.
Trade Compositors

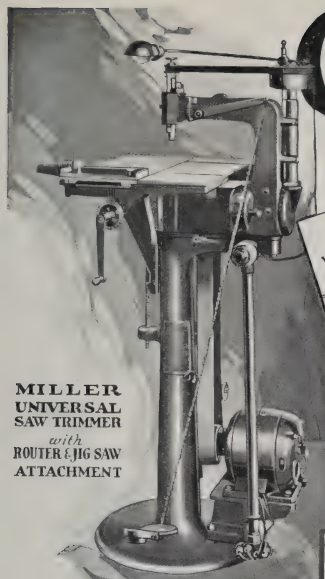
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UNIVERSAL
SAW TRIMMER
with
ROUTER & JIG SAW
ATTACHMENT

TIME CARD

Workman James J. McGrath No. 36 Date April 4th

Job No.	Kind of Work	DESCRIPTION.	TIME BEGAN	TIME STOPPED	HOURS
8396	Composition	(Including Cutting 3 inside mortises)	8 \| 30	12 \| 00	3 1/2
"	Make up	Including squaring Cuts and making "The High"	2 \| 45	2 \| 45	1 3/4
"	"		3 \| 45	5 \| 30	1 3/4

Above time could be cut to three hours and one quarter by using Miller Saw Trimmer Mc. Cutting mortises and corners — thirty minutes on rule



NO ONE knows better than your *skilled workmen* that valuable time is needlessly sacrificed every working hour that could be profitably saved with a MILLER SAW-TRIMMER. The top-heavy time ticket reproduced above is typical of many turned in every day in those shops where high-priced compositors and stone men are compelled to tackle difficult trimming, mitering, beveling and mortising jobs in the old laborious, by-hand, by-guess, by-luck way.

IN THIS PROGRESSIVE AGE of constant endeavor towards greater printing house efficiency and economy, you simply cannot afford to sacrifice the vast saving of time and labor in make-up, lock-up and make-ready insured by the approved standardizing operations of the MILLER SAW-TRIMMER. Nor can you afford to pay for "standing time" of skilled workmen waiting for cuts to be trimmed, mortised or routed at your engravers.

WHY LONGER DELAY installing a MILLER SAW-TRIMMER when it is so clearly evident that it is the antidote for high composing room costs, for inaction and delays, wasted time, wasted energy and wasted money? Facts readily verified in any Miller-equipped shop.

WRITE TO-DAY for *YOUR COPY* of the illustrated descriptive catalog which explains how the MILLER SAW-TRIMMER will eliminate the loss of time and money you are sacrificing daily through "tinkering" methods and lack of standardization - mailed post paid to any printing house executive upon request.

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Boston Graphic Arts Exposition

August 28 to September 2

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 69 | MAY, 1922 | Number 2

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

ELDON H. GLEASON, Advertising Manager — 632 Sherman Street, Chicago, Illinois, U. S. A. — CHARLES R. BEERS, Eastern Representative

New York advertising office, 41 Park Row

Address all communications to The Inland Printer Company

TERMS: United States, $4 a year in advance; Single copies, 40 cents. Canada, $4.50 a year; Single copies, 45 cents. Foreign, $5 a year; Single copies, 50 cents.

Entered as second class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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THE HENRY O. SHEPARD CO., CHICAGO, ILLINOIS, PRINTERS, CHICAGO, ILLINOIS.



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EARLY MASTER PRINTERS

FRIEDRICH KÖNIG

1774-1833

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 69 MAY, 1922 NUMBER 2

CREATING PRINTING

BY HUGH SMITH

PRINTERS, at some time in their careers, have read portions of the vast quantity of material written about "creating" business. After reading such articles, they have apparently racked their brains for smart sayings to place upon cards, which it seemed certain would sell through sheer cleverness. When this plan or the underbidding of competitors, who immediately retaliated, failed to give the printing plants growing pains, "creating" was finally given up and was left to the "big" fellow in the large city, who, supposedly, had merely to call on more prospects.

Despite the fact that the business building efforts of many printers have not proved entirely successful, the majority still desire more business of the right kind. How to secure an increased volume of printing continues to be the question.

This article explains how new business was *created* by a printer, not in a large city, but in a town of about twenty-five thousand filled to the saturation point with printing plants which had gobbled up every *visible* sign of business. The methods which served in his case may be suggestive to progressive printers everywhere. He grouped printing into two classes, the first called the *bulk* class, the second the *selective* class. This division was the starting point of his plan of development.

His bulk class comprised those forms common to every business, namely, letterheads, envelopes, statements, business cards, order slips, shipping tags, labels and other staple forms. This class is always fairly constant in volume, increasing in proportion to the growth of a town and the number and size of businesses within a town. In other words, if he merely had rested on his oars and drifted with the current, he would, by getting his fair share of the printing within the growing city, have found his business increasing, slowly, it is true, but nevertheless growing, without any appreciable effort on his part. Possessing a clientele of customers, he could have depended upon the expansion of such concerns, together with any chance orders that came his way for his own growth. This method of allowing the business to build itself, although a common practice in many printing plants today, did not suit our printer.

The selective class was this printer's second group. It contained booklets of all kinds, prospectuses, price lists, folders, blotters, mailing cards, catalogues, posters, etc. These materials are merely printing, although business men and the public generally speak of them as advertising.

The bulk class grows, but there appear to be certain limits to that increase. He found that a firm might be induced to purchase larger orders of supplies, but, after all, it could use them only as rapidly as required. He found that there was but little to be gained by attempting to directly force an increase in the bulk group.

The selective class, on the other hand, grows, but *it grows in two directions,* producing an increase in its own volume and at the same time actually producing a growth of bulk. This characteristic of the selective class was the keynote for the printer's entire plan of business development.

The action of double growth which he discovered is not strange when we consider the reasons back of it. The selective group consists of booklets, price lists, catalogues, etc. When their use in a business is increased, other materials or accessories, usually out of the bulk class, begin to be employed in greater quantity. For instance, envelopes are needed in which to mail the selective material. Customers write to the firms concerning items offered, requiring answers on letterheads with envelopes. Merchandise or service is

eventually sold which requires order blanks, labels, shipping tags, invoices and envelopes, statements and envelopes, and, the receipted bill in an envelope. Here, then, according to his reasoning, was the active germ of growth which affected, if, in some cases, did not entirely control, the development of all classes of printing.

He also found other characteristics of the selective class which were worthy of note. Work and materials are the basic elements of every printing job. The more work or time put into a job and the larger the amount of high grade material used the greater the gross amount of money involved, and, relatively speaking, the greater the profit. The selective group, as a class, inherently involves more time because there is more composition in price lists, booklets, prospectuses and other advertising than in the ordinary run of the bulk group. In this connection, it is true that colorwork, while not entirely confined to the selective class, is more often employed by it. Even the bulk which does carry an extra color is designed for an advertising purpose; therefore, the selective idea is indirectly responsible for its presence. Inasmuch as an additional color adds about twenty per cent to the cost of a job it is an important source of profit.

In view of these many advantages, the printer decided to focus all of his development efforts upon the selective class. He could not afford to finance a long drawn out campaign for new business. Results had to come reasonably soon without too great an expenditure. His plan showed, however, that rightly handled sales development work will pay almost from the start.

He studied a few of his customers and decided to expend effort on The Versatile Company, one of several plumbing and heating establishments in his town, conducting a retail business in lighting fixutres, electrical goods, automobile accessories, and doing local contract work for installations. The company also acted as state agents for several standard automobile services, such as Prest-O-Lite, Timken Bearings, etc., besides carrying on a small wholesale automobile accessory business with garages.

The printer spent time in close contact with the company, and examined the monthly mailings which were being sent to garages in the State. His survey showed that the company was endeavoring to sell a line of automobile parts and accessories which included a large number of items used by garages for special repair jobs and would only be purchased when needed. The printer's study made it apparent that The Versatile Company needed to place a permanent reference list of special parts into the hands of garage owners, so when occasion arose for the use of parts not carried in the garage men's stock, they could refer to the list and order the parts needed. The case obviously demanded a catalogue of some description.

The Versatile Company was led by the printer to conclude that, as a general proposition, a catalogue of some description might be a valuable sales aid. There was, however, an actual throwing up of hands at the thought of such an expensive undertaking as the printing of a catalogue. "Yes," The Versatile Company said, "we will have a catalogue some day in the future, when we grow into a larger organization and business has increased sufficiently to justify and support a book of the kind. In the meantime we will simply continue our monthly mailings, which are bringing fair returns.

How often those words have been spoken to printers! Business was needed immediately. Our printer knew that spoken words would not turn his presses.

Time, thought, patience and persistence were used by him to overcome the confronting conditions. Meanwhile his competitors were treading their old routes, straining to catch scent of any small job which might spring up around the town. Needless to give the details of his solving of The Versatile Company problem. The accomplishment will suffice.

Monthly mailings were continued, but in place of a heterogeneous group of enclosures in the envelope, a four page "bulletin" was issued. The same page size as the desired, but supposedly impossible, catalogue prevailed and the page makeup was in catalogue style. Each month an entirely new bulletin was prepared, but the type from the previous issue, instead of being thrown in, was set aside and held for future use. This reserve material was gathered at a later date and run as one issue of the so called bulletin, which, in reality, was now the catalogue actually in existence, without the labor and expense usually attributed to such a book. Each monthly mailing had taken care of itself in its own time and produced its own quota of returns. The expense of the composition of the catalogue, as such, had practically been eliminated. It is true that the number of pieces in the monthly mailing was reduced by this scheme, but the number of jobs is not necessarily an indication of the amount of business. The combination of the catalogue and monthly mailing brought to The Versatile Company a large volume of orders and the printer reports a continuation of both mailings and catalogue.

The Versatile Company was not an isolated incident. The printer continued to study his various accounts. He discovered that the department stores and a few other retailers, although among the largest organizations in the town, were his smallest customers. It was not difficult to conjure up a plausible explanation of this because the stores confined their publicity to newspapers and sold goods directly over the counter. Seemingly plausible explanations, however, had now ceased to deter him from securing full knowledge about any situation. Further investigation revealed great quantities of booklets and other dealer help literature gathering dust on the merchant's back shelves. He diplomatically broached the subject of selling them some advertising (selective printing), but in every instance was met with the reply, "We have more advertising than we know what to do with — whole shelves of it — and can get more from manufacturers without cost if we need it." This was the truth. The printer had viewed the burdened and dusty shelves for himself.

Here again persistent and determined study brought results. He realized that as long as large quantities of

dealer help literature remained on the shelves, the merchants would be obsessed with the idea that they had all the advertising they needed, even though such valuable material was failing of its purpose through disuse. His problem was to get rid of those dealer helps.

The merchants protested that the expense of new mailing lists and the cost of mailing the manufacturers' booklets would be too great. The cry, however, did not stop the printer, who saw business ahead and gamely tackled their new objection.

He secured a complete and accurate mailing list of the residents in the trade territory of the stores and persuaded the merchants to enter into a coöperative mailing plan for a period of six months. Under this plan six merchants in non-competing lines — hardware, jewelry, department store, business school, live stock insurance, farm light plants — were entitled to one enclosure apiece in an envelope addressed and mailed monthly to the residents in their trading area. The expense of the entire mailing was divided among the six firms, so that its cost appeared irresistibly low. Each merchant's cost under the coöperative plan was approximately only one-quarter of what his total expense would have been if he had operated it himself.

This scheme immediately created a monthly demand for five thousand printed envelopes from a source which absolutely had not existed before the coöperative mailing was inaugurated. It also produced the work of imprinting the names of certain merchants upon some of the booklets. It created the work of folding, gathering, inserting, addressing and mailing.

The plan did not end there. At the completion of the trial period of six months, the printer's original aim was accomplished, namely, moving the dealer helps from the merchants' back shelves. Conditions were now propitious for the sale of locally produced advertising expressing the individual personality of each store and offering a wider selection of articles than is usually listed in a single manufacturer's booklet.

After the trial period, a few merchants were ready to prepare and use their own material. They, of course, were allowed to do so. The printer considered it a real achievement to have them express the desire. The ranks of the coöperative mailers were refilled by others recruited from other businesses within the town. The form of the mailing was changed into a broadside folder with each member using allotted space for cuts and copy describing his merchandise offerings. The coöperative mailing in its final form was a large and productive monthly job of printing which had actually been created where no printing business had existed before.

The chief obstacles which printers find in developing business are: (1) Ignorance on the part of clients concerning printing or advertising and its uses; (2) lack of time to plan and prepare printing or advertising; (3) lack of facilities to use the printing or advertising after it has been produced. The wise printer is one who extends his best efforts to assist in overcoming such conditions, and the returns are commensurate with the time and thought involved. If he but has pluck enough to tackle the job of business development, and will stick to it, he need have no fear of the results.

COLOR IN THEORY AND PRACTICE

BY J. F. EARHART

IT is not often that so fine a chance is presented for showing the practical value of a color system and its theoretical framework as that which was offered the Munsell System of Color in the production of the elaborate "Grammar of Color" issued about a year ago by the Strathmore Paper Company. If this practical demonstration falls short of what was intended and does not prove the claims made for the system, it certainly is not the fault of the skilled workers who planned this book and turned out a piece of printing that is excellent in every particular.

I desire to have it understood at the outset that this article is written solely that truth may prevail instead of error. If a man formulates a theory of any kind based upon wrong premises and it is shown that it does not work out true when put into practice, then it is of doubtful value. Truth is of greater importance than any man's theories. This, of course, applies to my own writings as well as to those of others.

For many years color enthusiasts have tried to find a royal road to color knowledge. But the mistakes of most men lie in the fact that the road they have been seeking has been one of exact data, made up of exactly measured steps, so that any man, whether he possessed much taste or not, might take this geometric combination of dimensions and figures and produce artistic results. But art is more than a mere mechanical proposition, and its expression can never be accomplished through mechanical formulas.

The changeableness of color under different conditions and of pigments in different mixtures makes exact methods impossible. Color itself is a variable thing; it shows a certain quality in one combination and a different quality in another. This makes it impossible to reduce it to exact figures and inflexible rules for practical use.

I believe that any system of color intended for theoretical teaching or for practical application should have light and the normal colors of the solar spectrum as the visible basis or starting point. It appears to me that the idea of an axis or center pole of neutral grays as the heart of the Munsell system is wrong in spite of the

claim that that is the common center or neutral meeting point of all colors. In fact, it is only the visible destination of the pure colors, most of which one has to imagine as lying somewhere outside the visible sphere. It seems to me that it would be a great deal safer to leave to the imagination the colored grays rather than the pure colors.

Neutral gray in light (that is, the partial absence of light) is one thing, and neutral gray in paints or printing inks is quite a different thing. In fact, there is no such thing as neutral gray in its resultant effects when mixed with certain colored pigments. It matters not how carefully the color mixer may produce his neutral gray, it will make a radical change in the hue of some colors when it is mixed with them. For example, take yellow. It will drive it out of the place assigned to its particular hue in the circle of colors toward green. This is particularly evident where grays of so called middle value are used. Neutral gray has the same effect upon other colors, but the changes are not so radical as in the case of the yellows.

In my experiments a neutral black (ivory black) and a pure zinc white were used in making a neutral gray. The following table shows the results obtained by mixing this gray with different colors:

Changes made in the hue of different colors when they are mixed with a Neutral Gray or Neutral Black:

Carmine becomes a little more blue.
Madder Lake becomes bluish.
Harrison Red becomes bluish.
Vermilion moves a little toward blue.
Scarlet Lake remains normal.
Orange Red remains normal.
Cadmium Orange moves toward green.
Chrome Orange moves toward green.
Indian Yellow moves toward green.
Alizarine Yellow moves toward green.
Chrome Yellow becomes more green.
Cadmium Yellow becomes quite green.
Zinc Yellow becomes very green.
Lemon Yellow becomes very green.
Medium Green becomes a little blue.
Permanent Green becomes a little blue.
Viridian Green a little more blue.
Cerulean Blue remains about normal.
Cobalt Blue moves a little toward green.
New Blue moves a little toward green.
Ultramarine Blue becomes more blue.
Violet becomes more blue.
Purple becomes more blue.

Now it must be evident to the reader that if a neutral gray (that is, a gray which contains no visible color) produces the effects described above when mixed with different colors, the system is useless for practical purposes. That it does have this effect, we refer the reader to the "Grammar of Color," published by the Strathmore Paper Company.

This book contains a number of artistic designs, each in two colors, and many good color combinations which, in spite of the faulty system under which the book was produced, can be effectively used by the discriminating printer.

For examples, I refer the reader to the misnamed yellows and green-yellows on the inside of the five two-color combinations on sheet No. 5 of the book. These are really greens and belong to the green hue of color. Also refer to the two outside green-yellows at the top of sheet No. 6; the inside green-yellow at the top of sheet No. 12; the outside yellow second from the top, and the outside green-yellow second from the bottom on sheet No. 13. These last two are positive greens. Again, refer to all the outside yellows on sheet No. 14. The colors at the top of this sheet are all positive greens. There are several others, but those mentioned are the most striking. These examples of misnamed colors are the result of an attempt to force colors to fit an arbitrary system. The theory requires that the system must be exact, so the names of colors are fixed upon the system with arbitrary regularity. It requires that a certain color must be called yellow no matter what changes it undergoes when mixed with gray. Apparently the theory is all important and the supposed result a secondary matter.

It has been my experience that the practical user of colors is more interested in results than he is in the mere framework of a theory, however attractive the theory may seem.

When any two or three pigments are mixed, I contend that the resulting color should be given the name of the visible dominating color in the mixture. It should not be misnamed to make a theory consistent.

The diagram in colors which is given in illustration of the system leaves too much to the imagination. In fact, the more or less neutral colors are given in the framework of the sphere, while the pure colors are mostly left to the imagination as being somewhere outside this framework. Apparently we have to imagine just what kind of a red we will find when we go five steps beyond the outer edge of the framework. We have to gage its particular hue by the dull or broken colors. Experts may be able to do this, but the student should first become familiar with the so called pure colors and then with the subdued or broken colors.

In theory the idea of all colors merging into a common center of neutral gray seems very plausible. But the action of light is just the reverse. It emanates from a central point spreading outward in every direction, incidentally being divided and passing into color, and from there into shadow or neutrality as it diminishes. Take the action of a ray of sunlight when it falls upon a prism and is resolved through refraction into its various colored rays. It will be noticed that they spread out fanlike, each color going in a slightly different direction.

The naming of colors under this system is misleading. It arbitrarily requires that a hue of any color lying between two of the basic colors of the system must take the name of the color at the left in moving around the circle from left to right. Thus the hues lying between red and yellow must all be called yellow-reds no matter how little red may enter into the mixture, and, hence, without regard to its visual appearance. The hues lying between green and yellow must all be called green-yellows for the same reason. The system requires it even though very little yellow may

enter into the mixture. And so on, clear around the circle. The arbitrary application of this principle naturally results in the misnaming of colors. I believe that the hue of any color produced by the mixing of contiguous basic colors should be given the qualifying name of the visible predominating color in the mixture. For example, the inside color at the top of sheet No. 9 is called a yellow-red. It is only slightly removed from yellow and is therefore not a hue of red. The same is true of the yellow-red at the bottom of sheet No. 12.

The reader's attention has already been called to a number of green-yellows produced by mixing yellow and gray which show little evidence of yellow. Striking examples of the latter are the green-yellow in the center of sheet No. 5 and the green-yellow at the top of sheet No. 14.

I believe I have clearly shown that there is no such thing as neutral gray in its resultant effect when mixed with colored pigments. If this is true, then of what use is an accurately measured scale of visible neutral grays, if when applied practically the resultant effect is not even approximately accurate?

It seems to me that the whole structure of the Munsell system rests upon and revolves about the idea of a center pole of neutral grays. If this center pole is vitally defective how can the structure stand?

But, it may be asked, how can the hue of a color be preserved and kept true to its color character in its different shades and darker tones when mixed with gray or black? In answering this question let us take yellow for an example. A fine yellow-black can be made of Vandyke brown, a little burnt sienna and a little black. The yellow hue will be preserved true to its character when mixed in any proportions with this black, also when mixed with grays made from this black. If a lemon-yellow is used, then omit the burnt sienna. To preserve the hue of any other color the same principle must be followed. The red should be mixed with a red-black, the green with a green-black, the blue with a blue-black, and so on, and, of course, with the different grays made from these blacks.

This is the only way in which the true color quality or hue can be preserved in broken colors made by mixing with gray or black. In no other way can the hue relation be kept true.

In each case the depth of the colored black should be gained as far as possible through the use of the darkest colored pigments, with as little of the black as possible. This will insure the best results.

The so called "balance and unbalance of color" idea made use of in the same book is simply a restatement of the old theory of "chromatic equivalents," first advocated by George Field, of London, in 1845. Field's theory, in brief, was that every color has its equivalent or complementary balance, and that when arranged in a design the colors should bear a certain areal proportion to one another, otherwise harmony would not be attained. He contended that if colors were arranged according to this theory an harmonic balance would result which, when seen from a distance, would have the general appearance of a neutral gray. For example, if red, yellow and blue were used in a design the areal proportion should be red 5, yellow 3 and blue 8. If orange, green and purple are used the proportions should be orange 8, green 11 and purple 13. Later theorists have adopted this idea and have tried to prove that when colors properly balanced in any design are arranged in a circle on a disk of cardboard in the same relative areal proportions and the disk is made to revolve rapidly, the visible result will be a neutral gray. This is assumed to be the proof of an harmonious combination of colors. This theory was exploded long ago, because it never had any foundation in fact. Von Bezold, in his very complete work, "The Theory of Color," published by Prang & Co. in 1876, says of Field's theory:

"These chromatic equivalents have no value whatever . . . one glance of an unprejudiced eye will be sufficient to convince any one that the best ornaments and woven fabrics do not in the least make the impression of neutral gray when seen at a distance, but that on the contrary they show a very decided characteristic color or dominating hue."

Then, in "Field's Chromatography," published in 1885, the theory was disposed of as follows:

"This is, however, all nonsense, although there may be some ground for the supposition that for perfect harmony it is necessary that all three color sensations should be called into action. The advocates of this theory assume that harmony depends on the balance of color sensations. As a matter of fact we find by examining the masterpieces of the most renowned colorists that the connection does not hold good. There is invariably a dominant color. Harmony of color depends rather on esthetic than on optical balance. It is entirely a question of feeling and can not be reduced to rules."

Apparently the old theory has been revamped and is on its way again. To show the fallacy of this theory I have painted many disks of cardboard in from three to ten colors, all occupying equal sectors of the disk, which when rapidly revolved would result in the appearance of gray. According to this "unbalance" theory, if any of these sets of colors were used in a design then the areal proportion must be equal to produce harmony. Any skilful designer can use the same three colors in half a dozen different designs, varying the areal proportions in each design, and nevertheless attain an artistic result in each case. And it is probable that in no case would the colors in any of the designs produce gray if arranged on a disk and revolved.

We call attention to the poster design in the "Grammar of Color," which is intended to prove the correctness of the "balance and unbalance of color" idea. The one labeled "balanced color" is really as badly unbalanced as the one on the left, if not more so. The reader will please step back a few feet from the book and observe how the black hat, the furs and fur cuffs are out of value with the rest of the design; how they

separate themselves from the rest of the figure which is supposedly in the same atmospheric plane. In this one particular it is more out of balance than the unbalanced print on the left. The laws of balance which apply to paintings apply also to decorative posters.

In conclusion, I believe that any color system designed for practical use will ultimately stand or fall upon its real merits, regardless of the criticism hurled against it, or of the following which any particular system may have.

WHEN FOREIGN WORDS BECOME ENGLISH

BY F. HORACE TEALL

PROBABLY most of us have never thought much about this subject, at least in regard to details of evolution, though we know generally that our language includes not only many words foreign in origin but Anglicized in form, but also numerous foreign vocables that have been good English a long time without any change unless maybe an altered pronunciation. Who would question the title to standing as good English of the words abacus, abattoir, bisque, boudoir, bouquet, brusque, chauffeur, crisis, curriculum, conservatory, depot, forum, fracas, garage, genius, genus, index, paralysis, parenthesis, parquet, pelvis, phenomenon, repertory, speculum, stadium, sternum, stratum, technique, tonneau and trousseau? These are merely a few selected offhand from among the words that English has naturalized and made so familiar that we seldom think of them as French or Latin, yet each was originally one or the other of those two kinds of foreigners. I shall try to show clearly why I mention them as germane to my general subject.

Many different ideas of pure English have been current through centuries, and yet nobody has given us a real definition from which we can all gather the same idea. Pure English, in fact, simple as the phrase is, is as undefinable as poetry, about which volumes have been written without yielding any simple statement of what it is. Chaucer was called by Spenser a "well of English undefiled," which, of course, means pure; but Chaucer's English was not pure in the sense of freedom from admixture, for he used numerous French and Latin words. Whether Spenser's phrase meant any special kind of purity is not pertinent to our present aim, which is to show that much is pure English now that formerly was not.

One of the commonest puristic notions is that foreign words should be expelled from English use in favor of words of native origin, at least in all cases where the sense is so expressible, which would often call for resuscitation of old words long dead. Scholars do not seem able to kill this notion altogether, but their work has been beneficial in effect and possibly I may enforce its effect by quotation. Greenough and Kittredge are most convenient for the purpose. They say: "Whimsical theorists have even set up the principle that no word of foreign origin should be employed when a native word of the same meaning exists. In English, however, all such efforts are predestined to failure. They result, not in a simpler and more natural style, but in something unfamiliar, fantastic and affected. Foreign words that have long been in common use are just as much English as if they had been a part of our language from the beginning. There is no rational theory on which they should be shunned. . . . The sole criterion of choice consists in the appropriateness of one's language to the subject or the occasion."

The principle alluded to in the quotation would have forced us to do without a vast number of our commonest words, among them act, add, adopt, agent, army, bay, biography, card, catch, city, connect, circus, chemist, crisis, deceive, different, direct, dialogue, divide, elect, equal, erect, forge, fact, genius, hour, horrid, index, item, junior, junction, letter, mantle, major, manner, medicine, move, navy, omit, pencil, pauper, panic, photograph, premium, quiet, rage, recipe, reduce, soldier, student, skeleton, table, tedious, urge, veil, village, vote. Of course, any such effort must fail as to such old words, each of which was once foreign, but has become so familiar as English that we hardly realize that it was not always so. We may have demand for more new foreign words, and on proper occasion may adopt them, with or without Anglicized spelling.

A very persistent tendency has always been noticeable in English toward uniformity of inflection, but such uniformity has never gained general acceptance. Conservatism that has prevailed for centuries makes some radical propositions seem ill founded and unwise, but mainly because of common aversion to new forms for old words. Our literary leaders have always been the principal supporters of such conservatism, hence our great surprise at finding them working concertedly in favor of such radical changes as some of those proposed by the Society for Pure English. I can here consider only one of these changes.

The society urges that foreign words when introduced be immediately made English in form, saying that was once a regular practice. A prominent American educator and author, in assenting, expressed "painful and aggrieved surprise and annoyance" at the use by other eminent writers of the plurals curricula, fora and stadia, and said they were objectionable as Latin forms for plurals fully entitled to English form — curriculums, forums and stadiums. Some do use these English plurals and many others, but no one has yet used all that the society's rule really demands — for

instance, every one uses the foreign forms crises, genera, paralyses, parentheses, phenomena, spectra, and one using crisises, genuses, paralysises, parenthesises, phenomenons, spectrums would be considered ignorant, though crisis, genus, etc., are undeniably good English. I suggest more careful recognition of facts in making rules.

The same noted scholar spoken of above expressed certainty that the British purists would welcome the change from brusque to brusk, ignoring the fact that this new spelling (or rather revival of a dead spelling) is not even generally recognized in America, where we are more tolerant of such change. And even he did not recommend changing any other such words, as bisque to bisk, for instance, or basque to bask, or even cheque to check (though the latter has long been the American preference). I can think of no reason for any such change that would not be equally potent in all cases of pronouncing *qu* as *k*, as in bouquet, croquet, parquet, pique, etc.

Of course, I recognize the wisdom of our simplifiers of spelling in not attempting too much at once, but would it not be wiser to select in entirety whole categories rather than single words? It seems that words like those instanced here might well be all treated alike, as mere Anglicizing of an occasional one will result in a shift of arbitrary differences, leaving practically the same divergence that is now existent.

USING PHOTOS TO BOOST THE PRINT SHOP'S BUSINESS

BY FRANK H. WILLIAMS

IT isn't necessary to tell the printer that this is the age of pictures. Every printer knows that engravings figure largely on a large percentage of the direct mail advertising he prints for customers and on a large percentage of the other advertising and miscellaneous matter he prints. Every printer knows the high value set by advertisers upon pictures in boosting business. And yet how many printers are cashing in on this present universal interest in pictures to boost their own business? How many printers, to be more explicit, are using photos to attract the attention of possible customers and to induce these prospects to buy printing from the shop? Judging from a survey made of a number of average print shops, there are not many printers who are getting all that is possible out of photos.

"But how," many printers will ask, "is it possible for us to use photos to get more business? In just what way can we make use of this wide interest on the part of the general public in pictures and particularly in photographs? We know that 'art' is one of the biggest things in successful newspaper publishing, and we know that photos in window displays always attract a lot of attention, and that the movie theaters are filled to overflowing every night in the year. We're perfectly willing to grant that there is an extraordinary interest on the part of the public in pictures, and particularly in photos, and we're perfectly willing to admit that hundreds of firms are using pictures very effectively in boosting their businesses. *But,* just how can *we* use photos to advantage? We don't see in just what specific ways the use of photos can be of any great value to us, or in what way they can be applied to the merchandising of the printer's products."

It is for the purpose of answering these questions, of showing specifically just how printers can use photos to boost their business, that this article has been written.

Suppose that Edwin Ginnert, an enterprising, alert, progressive printer, is constantly issuing a lot of advertising matter for his own shop. Suppose that this advertising matter is the ultimate in good printing and in good advertising; but suppose that because buyers of printing are flooded with such stuff it doesn't pull the way it should; and suppose that Ginnert, looking around his plant for a new sales argument which will be effective in landing business for him, looks at his power paper cutter with a speculative eye. Now, outside the printing trade, there are not very many people who are familiar with cutters and with the things that cutters do. Most people are familiar with printing presses. Folks know what printing presses do and how they do it, but power cutters have escaped the publicity which has familiarized the general public with presses. Consequently when an outsider sees a cutter at work and realizes the important part which it holds in the plant equipment, he is generally surprised and greatly interested.

Ginnert, being alive to the trend of public thought, sees in his cutter a good sales argument. He sees that through it he can present to the buying public a new phase of the print shop's activities, and get and hold the interest of prospective buyers. But, just how can the work of a cutter be visualized? How can he tell the buyers about the cutter so that they will be interested and led on gradually into a sales argument which will mean more business for his shop? What better way to visualize the cutter and its work than through the use of a photograph? The idea of using a picture of the cutter in some advertising matter strikes Ginnert as being a good bet. Forthwith he hires a commercial photographer to take a photo of the machine with the operator in the very act of slicing big sheets of paper.

Ginnert sees to it that it is an action picture — the big blade is just on the point of descending into the paper, the operator's form is tense and alert. It is a real scene from everyday life in Ginnert's shop. In order to be sure that the sort of a photo he wants is secured, Ginnert has the photographer make four or five pictures with the blade of the machine at various positions and with the operator in various positions of alertness. The photographer, being the best in the city, is alive to the necessities of the job and is of great aid to Ginnert in getting the latter what he wants.

When the prints are finally delivered, Ginnert goes over them carefully and picks out the one which seems the most alive and the best visualization of what the cutter is, how it operates and what it does. From this print Ginnert has a good sized engraving made, and prints it on a card which bears this heading above the picture: "Correctly Cut to a Hair's Breadth." Then below the cut the following snappy sales talk appears:

The print of type in ink on your job is not the only important part of getting your printing work done right.

The matter of cutting it correctly is extremely important. If it is not cut right, the job looks sloppy and botched, the edges are ragged and the whole thing looks as though it had been turned out by an incompetent amateur.

In our shop every single phase of the printed job is given the most careful attention, and is done right by the use of the best machines and the most skilful operators.

Here is our power cutter completing this important part of a big job. Notice the blade descending into the paper. It will cut the sheets just the way they should be cut so as to make the job perfect.

We are proud of the mechanical equipment of our plant — proud of our presses, proud of our cutter, proud of our other mechanical equipment, and proud of the operators who run our machinery.

And the reason for our pride is this: With such equipment we are enabled to turn out work that is *absolutely right in every single detail.*

If you are "extra particular" about your work, if you want even the least expensive jobs done right, then buy your printing from us. We never let a slipshod job get out of this office!

These cards Ginnert sends to all the buyers of printing on his list. (It might be noted here that Ginnert, being so very alive to all the phases of his business, kept a list of all the buyers of printing in the city and kept this list strictly up to date. In addition to sending the cards to the buyers of printing, Ginnert has his salesman use them in place of the usual business cards which the salesman is accustomed to carry. In this way, when the salesman calls on a new prospect and the doorman takes in the card, its odd character makes a distinct impression upon the buyer and assures a hearing for the salesman.

In the same way Ginnert himself uses the cards when he calls on purchasers of printing, and, of course, the people who receive them are much interested in the picture, as it is entirely different from anything they have been accustomed to see on the cards presented to them by other printers or printing salesmen. This interest leads to a discussion of the machine, and the discussion of the machine naturally leads into a sales talk in which Ginnert tells all about his equipment and why he is able to turn out such perfect work, and this sales talk, of course, results in sales.

After Ginnert's success with the use of photographs in this manner he decides that he can make a further use of them. So he calls in the same photographer who was so successful in his first efforts, and tells him to take fifteen or twenty pictures of the plant in operation, the presses running, the compositors setting type and everything else about the plant that looks interesting. The photographer proves to have an eye for news values in pictures. That's why he is such a success as a commercial photographer. And the pictures he makes for Ginnert are exactly what are wanted.

With these pictures Ginnert maps out a trip through his plant. He has captions set up and printed, and he pastes one at the bottom of each print. Then he fastens all the pictures on a large and attractive sheet of cardboard so that, starting at the left and following to the right, a comprehensive trip can be taken through his plant via the pictures. Then Ginnert goes to a friend of his who is in the retail business and induces him to put this display in his show window, on the plea that people are always interested in photos and that anything attracting attention to the friend's show windows will bring business into the store. At the top of the display Ginnert affixes a brief printed inscription, which reads something like this:

"Take a Photographic Trip Through the Ginnert Printing Plant. These pictures show you how completely and modernly equipped the Ginnert printing plant is. Why not have *your* printing done in a shop that is so splendidly equipped to give you the best possible work?"

Of course, the pictures attract a lot of attention and Ginnert's business profits considerably from this use of photographs to advertise it, to say nothing of the business reaching the store where the picture is displayed. Isn't there a hint in this for other printers? Can't other printers also use photos to advantage in injecting novelty and pep into their advertising and in boosting their business?

A DOUBLE IMPRESSION

O, the job, so spic and span, done for me by printer man! So artistic, clear and neat, did a job 'twas hard to beat. Good impression made, you see, upon both the job and me. Gratitude that will not fade says: "Just give him all your trade."—*By George W. Tuttle.*



Taylor Peaks, Montana, on the Northern Pacific

The Montana Rockies, which members of the National Editorial Association will visit on their annual trip during July, are full of inspiring beauty spots. The Northern Pacific claims that there are no mountains in the United States excelling in magnificent beauties the picturesque mountain country of Montana. Reproduced from copyrighted photograph by A. Schlechten.

Printed with Sigmund Ullman Company's doubletone autumn green, deep.

EDITORIAL

"MARK WELL THIS FACT: If cheap prices would get all the business, then why is it that printers who professedly ask cheap prices do not have the largest plants in the city — have not put all others out of business? It is a fact that the majority of cut price print shops are the poorest type of print shops in existence, while those who ask fair prices are constantly building up their business, and enlarging and progressing. The others continue to slip back a little each year." Thus reads a paragraph from a recent bulletin sent out from the secretary's office of the Typothetæ of Washington, D. C., Incorporated. Study it carefully and get the point.

NO ARTICLES which have run in THE INLAND PRINTER have created more widespread interest than the series of biographical sketches of early master printers. This series was started over a year and a half ago with the idea of furnishing the portraits that were extremely rare and practically unobtainable, and also to give the biographical and historical matter regarding those who have been foremost in the work of developing the art of printing. The most authentic sources of information have been searched thoroughly by the author, Henry Lewis Bullen. Those who have followed Mr. Bullen's writings know that no man is better qualified to assemble historical matter regarding printing and to put his findings in a form that is not only instructive, but extremely interesting as well. We have been urged many times since starting the series to put these articles in permanent form. Now we take pleasure in making the announcement that in response to the many requests we have received, Mr. Bullen has consented to revise the articles and to provide additional material to link up the biographies so that the whole may present a complete and authentic history of printing. Mr. Bullen has been working on his material for several months, and a definite date for the publication of the book will be set shortly. We make this preliminary announcement because of the fact that a large number of our readers have been watching for it.

"Safety First"

Shortly after the disastrous fire which destroyed a number of printing plants in one block on the west side of Chicago during March, we received a message from John M. Ryan, president of The Ryan & Hart Company, which he asks us to publish in THE INLAND PRINTER in the interests of employing printers. Mr. Ryan writes out of the fullness of an experience covering a great many years as the head of a large printing business, and his words should carry weight. While addressed to his fellow employing printers of Chicago, Mr. Ryan's statements are of great importance to printers everywhere:

"Just a word to the employing printers of Chicago to advise them of the necessity and care they should exercise in one important part of their business — insurance. *Be sure to have your inventory and policies in a safety deposit vault outside of your office.*

"The cost is small, but look at the convenience you have in case of fire — you are ready to do business with the insurance companies the very next day.

"We find that a great many of our fellow printers trust to the old fashioned safe, or to the newly improved one, in their offices as the safe place for keeping fire insurance papers.

"Reports of the large fire on the west side show the necessity of keeping these important papers in the deposit vaults, and *not* in your office safe.

"Keep your inventory up to date. Enter your items of machinery, type, etc., in your inventory book at least once a month, and see that your insurance policies are kept in the regular insurance register, which you can obtain from the insurance agent with whom you place your business. Both books, the inventory and the policy register, should be kept in a safety deposit vault.

"The keynote of all this is '*Safety First*,' and employing printers should act accordingly."

The Business Outlook

It is seldom we have the opportunity to present a general survey of the business outlook having such a genuine ring of optimism, or prepared after such thorough study and close personal contact with actual conditions, as the one recently received from Walter H. Savory. As the personal representative of the general manager of the Mergenthaler Linotype Company, Mr. Savory made a tour of the country, extending over six months, taking him into every section, practically every State, every metropolis, and a large number of cities and towns representative of the various interests of the entire country. A keen observer, Mr. Savory made a careful study of general conditions and barometric business fluctuations, and came in contact with leaders in the printing industry wherever he went. His message to the trade is one of such great encouragement for the future that we give it here for additional emphasis:

"There is every reason to believe in the business conditions of the future, and no reason to fear the temperamental ebullitions that we see here and there. This is the consensus of opinion of the publishers I saw, and I agree with them," writes Mr. Savory.

"Only in spots, and very small spots at that, did I observe any degree of pessimism. There have been some slumps, but in almost every case these slumps are over

and business is now satisfactory. In many cases it is more than satisfactory. In some places advertising is rolling in in such volume that it has been necessary to curtail the percentage of reading matter far beyond the generally accepted standards. In Illinois I counted 282 columns of advertising in a single issue of a famous evening paper — and it was just a regular, routine edition, no stunt, no celebration, nothing going on in that city to produce abnormal business that day. In another city, situated in Ohio, I found 129 columns in one issue.

"The Pacific Slope is booming in spite of a winter with double the normal amount of rainfall, and in spite of killing frosts which ruined millions of oranges and lemons in the southern section. I did not discover any sign of weakness there. There, too, the advertising is so great that in many cases it exceeds fifty per cent of the entire space on occasions, and at least once I found a case where an issue ran to seventy-five per cent advertising.

"Mining interests in the mountain section were rather hard hit for a while, but mines are being opened up again, and the newspapers are sure that the future holds nothing in sight but good news.

"The Central States are feeling the rise to a reasonable level in the price of corn. When it was down to 17 cents things looked pretty blue, and the newspapers shared the general depression; but now that it has reached 40 or 50 cents, the farmer can get by and make a little money. The outlook for the new crops is good, and newspaper people all say the outlook for 'foreign' contracts the rest of the year is excellent.

"Here in the East we are feeling the industrial fluctuations, but the trend is always upward, slippery a little here and there, but getting a fresh hold and climbing a little further on every attempt.

"There is beginning to be felt a more economic wave that will by degrees do away with the exaggerations of the past few years. Work is beginning to tell. Work is what is needed, for the hole that was made in the roadway of the world is not yet completely filled, and working around on detours is laborious.

"One by one the detours are being abandoned and the newly paved road is being used. We have many detours yet, but patience and ingenuity are producing results already noticeable, and becoming more so all the time."

Shall the Layout Fit the Copy, or the Copy Fit the Layout?

In the Correspondence department on another page will be found a letter commenting on the leading article of our March issue. The writer of the letter brings up some interesting points, but we can not fully agree with him, neither can we accept all his arguments. Summed up, the discussion is: Shall the copy be written to fit the layout, or shall the layout be arranged to fit the copy?

Apparently we have two distinct schools of thought, and both are producing effective work. There are many printers and advertising specialists today who are following the plan of arranging a dummy or layout, planning the illustrations and decorative material, indicating them in rough form, then designating the space for reading matter and having the copy, the message, written to fit that space. In many instances the *idea* is presented to the prospective customer in the rough dummy form, and successful sales are being made on this basis.

Practically any advertising message can be presented in either condensed or extended form. Frequently the condensed form is better. A great amount of advertising literature is made ineffective simply through the use of too much reading matter — making the message too long. The principal factor to be considered is to get the message impressed upon the mind of the reader, or, in other words, to get the recipient to read the message so it will be impressed upon his mind and the desire created. This demands, in the first place, attractive presentation. A beautiful woman carefully dressed attracts attention far more quickly than a beautiful woman carelessly dressed. So with a piece of advertising literature, the attention it attracts, or the reception it receives, depends largely, if not wholly, upon its character, upon its dress. The message, no matter how good or how important it may be, is worthless if it is not presented in a manner that assures its being read by those to whom it is intended to appeal.

After a piece of advertising literature has attracted the attention of the recipient, the next step is to get him to read the message, or enough of it so it will drive home the advantages to him of possessing whatever is advertised and create a desire for it. Just as many of our churches are kept half empty because of sermons that are too long, so much of our advertising remains unread because the message is too lengthy. In these busy days the majority of those who have the time to wade through a lot of reading in advertising literature are on the retired list and are devoting their time to golf or some other pastime. Those to whom advertising must appeal are the ones who are doing the buying — those who are busy. Hence, the message must be of sufficient length to convey the required information, but not too long to weary the reader. Better too short than too long. Herein lies the true art of the copy writer — to make the message concise, clear cut and impressive, to make it convey the desired appeal without the use of a lot of unnecessary verbiage. Frequently there is an advantage in limiting the space a copy writer must fill, as it helps him to avoid spreading himself too much.

We are inclined to feel that frequently it is wise to consider first the form in which the message is to be presented. Naturally it can not be done in all cases; many instances arise in which the message can not be made to fit a specified plan of layout. In any case, the manner of presentation and the character of the message should be considered together, so both will be in harmony and in keeping with the purpose to be accomplished.

We take exception to what our correspondent says about printing being "here to serve advertising. . . . The pretty picture, good display, good typography, good paper and good presswork, all are here to serve advertising. *Advertising is the master.*" We acknowledge the fact that advertising is responsible for much of the growth of printing, just as it is responsible for the growth of all lines of business. It is also true that without printing advertising would not have reached its present stage.

In our opinion the better, the correct, viewpoint is that both printing and advertising are here to work hand in hand to serve business, and, through business, *humanity*.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Letters We Appreciate

To the Editor: SEATTLE, WASHINGTON.

It is a real inspiration to receive such favorable comments as those expressed about our work in the March issue of THE INLAND PRINTER.

At the present time we have three generations in the printing industry, my father, who started in a small way in Seattle in 1883, my brother and myself later associating ourselves with the industry, and recently the addition of the writer's son.

For many years we have all read with keen interest each succeeding issue of THE INLAND PRINTER, and the helpful points, progressive ideas and inspirational articles appearing from time to time have undoubtedly had their influence in helping us obtain the reputation we now enjoy in the printing industry.

EMERSON KNOFF,
Secretary Treasurer, Knoff Printing Company.

For Plain Type Faces

To the Editor: HARRISBURG, PENNSYLVANIA.

I can not too strongly say that I also am very enthusiastic about the plain type faces being given us by the typefoundries. The old masters used plain faces of necessity, and now that we know what we can do with bent and curved rules and freakish type faces we are beginning to realize that for really fine printing — printing that will rank in artistic qualities with the best ever produced by the early masters — we turn away from the gaudy freaks of not so many years ago and use the beautiful, though plain, type faces available today. I have five apprentices directly in my charge and by keeping them to the plain faces such as Caslon Old Style and Cloister I marvel at the really nice pieces of work they compose with very little supervision. I could say some interesting things about my apprentices, of whom I am very proud, but unhappily I do not have the faculty of expressing my thoughts in writing so well.

FRANK J. CONOVA.

Shall the Copy Fit the Layout, or the Layout Fit the Copy?

To the Editor: CINCINNATI, OHIO.

In the leading article of the March issue of THE INLAND PRINTER Mr. Sahlin makes certain statements which convey a meaning to me which is not at all in harmony with what I have been preaching. I am wondering whether he actually meant to convey this meaning.

For instance, he states "I have also realized that a good way to make up attractive dummies is to lay them out first in the best possible way, get paper that cuts with the least waste (better no waste at all, of course), state how many words you need for the heading and text and coöperate with the copy writer, having him furnish good copy to fit the spaces in the layout."

The last part of this statement is entirely different from what I believe. The only reason for the existence of a piece of printed matter is that some one has a message to convey by means of type. In order for this message to be effective, it must be written in a way that will accomplish the desired results. It may need one hundred or one thousand words.

To make a dummy arbitrarily, deciding the size, number of pages, fold and other details, and then ask the copy writer to write his copy to fit that particular predetermined layout, is all wrong. I maintain that the layout should fit the copy, that the copy should be written first and the layout made to fit.

Good typography, design, artwork and engravings are of no use in themselves. They are here merely to make advertising more effective. They are to dress, beautify and display the copy in such a way that the message will be made attractive and easy to read.

There is too much of making dummies first and of writing copy afterward, and I think that Mr. Sahlin did not mean what he said, but if he did I believe that it is worth while to call this fact to your attention, so that the readers of THE INLAND PRINTER can get a glimpse of the other side of the story. I honestly believe it is due to this condition that so much of the direct advertising produced today is ineffective.

The printing business of today has grown from its infancy largely because of advertising, and good advertising *must* first of all have good copy. No matter how pretty the layout, no matter how effectively displayed and printed, the advertising will not be effective if the copy is poor. Printing is here to serve advertising, and the copy should come first at all times. The pretty pictures, good display, good typography, good paper and good presswork all are here to serve advertising. Advertising is the master.

He also makes the statement that "Your customer may sometimes feel quite a bit flattered to have things planned for his benefit in this manner. All dummies can be laid out in such a way that if one of the firms turns you down the dummy can be used for the next one you try to sell."

This also seems wrong. A dummy made along the lines I have outlined would not fit any customer other than the one it was intended for. A dummy which is made so general that anybody's copy can be put into it is not an effective layout, nor would it be effective advertising if the copy were made to fit the dummy. It all works back again to my first statement that the copy should be written first and the layout follow.

The printers in the past have been fighting this free dummy idea, and I believe as a general rule they are getting away from it. The customer knows that he is not getting something for nothing, and that if he doesn't take the dummy some one else pays for it. He also probably knows that this same dummy may have been presented to some one else and that he may be the second or third person approached with that particular dummy, so he does not feel so highly flattered.

L. A. BRAVERMAN,
Director of Printing, The Procter & Collier Company.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

PRINTERS at Birmingham and Nuneaton were recently fined rather heavily for omitting their imprints from certain jobs they had turned out.

THIS pertinent question was sprung at a recent meeting of the London Society of Compositors: "Where is the great increase of work that was to be the result of the reduction of wages?"

THE Newspaper Proprietors' Association proposes to reduce the printing work peoples' wages with an all around cut of 10 shillings a week, in two steps — a reduction of 5 shillings at once and 5 shillings in June. The men are resisting any change whatever. Conferences and the usual delays will now take place.

THE *Daily Mirror,* London, seems to have broken all British newspaper records when, on the occasion of Princess Mary's wedding, it issued 3,035,571 copies of its "Royal Wedding Number." In its production there were consumed 3,783 miles of paper, weighing nearly 299 tons, and almost four tons of ink.

THE employers in the printing trades are now asking the unions to agree to the following reductions in wages: 16 shillings 3 pence a week from fully qualified male members and 9 shillings 1 penny from qualified women workers in the provinces, and 12 shillings 1 penny from women workers in London; also 17 shillings 5 pence from the male members of the pressmen's societies in London and the provinces. A long period of discussion of the proposition is expected.

STAMPS like the one shown below are being distributed by the printers who are fighting the present excessively high postage rates, which have been proved to cause a very appreciable decrease in the amount of catalogue, price list, circular and all other printed matter sent through the mail.



FROM statistics furnished by the postoffice department it is shown that an enormous decrease of postings followed the increase in postal rates. These are the decreases: Letters, 110,000,000; post cards, 77,000,000; printed matter, 190,000,000; newspapers, 12,000,000, making a total of 389,000,000 pieces. Especially to be noted is the great decrease in the instance of printed matter, which naturally affects the printing business quite disastrously.

THE late Robert Mackay Burch, long a member of the editorial staff of the *British and Colonial Printer and Stationer,* acquired a library of some two thousand volumes relating to the graphic arts. This library has no parallel since the building up of the famous William Blades typographical library. It contains no less than fourteen books bearing dates prior to 1500 A. D. Many modern books in specially fine binding are also in the lot. A movement is on foot to assist Mr. Burch's widow by the purchase of these books with the idea of presenting them to the Printing School Library of the St. Bride Institute. Contributions to the fund for this purpose are now being solicited.

GERMANY

IN 1921 twenty new paper companies are said to have been started in Germany, with a total capital of 97,000,000 marks. In existing concerns there were increases in capital to the extent of 365,000,000 marks.

THE last descendant in the Gutenberg family, in the person of Anna Freifrau von Molsberg (*née* Baur-Breitenfeld), widow of the last male descendant, died recently in Stuttgart, at the age of eighty-five.

FOR 1922 the German taxes on advertisements will be one per cent for the first 200,000 marks, and will increase one-half of one per cent for each additional 200,000 marks. Thus, the seventh 200,000 marks will be taxed four per cent.

WHILE the British manufacturer can save money by having his catalogues and advertising matter mailed in Germany, the German manufacturer can also save materially by having the same posted in Austria. Naturally it is being done.

THE Book and Script Museum at Leipsic, which is in financial straits, proposes to sell its copy of the Gutenburg forty-two line Bible. An offer of 10,000,000 marks for it comes from Holland, but as it would be rather unpatriotic to let the book leave Germany, efforts are being made to effect a sale to some German museum, individual or association. Incidentally a plea is made for sustenance from the government to keep the Book Museum going as it should.

AN agreement has been entered into by the König & Bauer Company, of Würzburg, and the Faber & Schleicher Company, of Offenbach a. M., both press building concerns, by which each will restrict its activities. The König & Bauer Company will give up its intention to manufacture offset presses and confine itself to typographic presses, mainly cylinder and rotary; while the Faber & Schleicher Company will keep on constructing lithographic and offset presses and will relinquish an intention to compete with the other house in the field of typographic presses. The Offenbach concern has passed its half century mark; the one at Würzburg is much older and was the introducer of the cylinder press into the country.

FRANCE

THERE is an evident shortage of printery work people in Paris and other cities, due perhaps to the introduction of the legally ordained eight hour day as well as an increase in orders. Several Parisian typefoundries, which furnish ornament material as well as type faces, also have difficulty in procuring competent helpers.

FROM a series of about fifty letters written by Alois Senefelder to various people, which at one time were in the possession of Moteroz, the famous Parisian printer of days gone, it is ascertained that Senefelder was also the inventor of chromolithography and that he was seriously considering the idea of substitutes for lithographic stone.

TOWARD the end of last year the noted daily, *Le Petit Parisien,* started to arrange for the printing of editions in Bordeaux, Tours and Toulouse, in order to be on the streets of all parts of France in advance of its Parisian morning contemporaries. As may be supposed, this idea did not appeal to the publishers of the other sheets, and they set things in motion to cause it to be abandoned, even though *Le Petit Parisien* had already acquired several printing offices in the provinces. It is said that the four other big dailies, *Petit Journal, Matin, Echo de Paris,* and *Journal,* and a number of provincial dailies, had forbidden the newsdealers to handle their enterprising competitor's issues, under penalty of losing the business of delivering theirs.

FINLAND

THE Finnish Cellulose Association has appropriated 75,000 Finnish marks for the continuation in 1922 of chemical research work appertaining to cellulose, at the central laboratory in Abo.

THE government has come to the relief of the sulphite spirits factories in Finland, which had been rendered valueless because of the country's new laws against the production of alcohol. The State will now purchase machines and other apparatus of these factories at a cost of 4,850,000 Finnish marks. The buildings remain the property of the paper pulp people who had to relinquish alcohol manufacture.

HOLLAND

RECENTLY the Government had a big job of printing to give out. Tenders from Dutch offices did not disclose bids lower than 50,000 florins. The job was sent to Germany, where it was produced at a charge of 30,000 florins. Naturally, the printers of Holland are up in arms about such competition from the neighboring country. Meetings have been held, speeches made, committees appointed, and a variety of proposals made to alleviate those who are suffering from the competition.

BULGARIA

THE government, to be in accord with Servia, which uses the Cyrillic alphabet, with the exception of three letters, has determined to also exclude these from the alphabet. This has raised a storm of protest from the litterati and the printers of Bulgaria, and no doubt those who know the least about the value and uses of phonetic symbols are the loudest howlers.

ITALY

THE publishers of *Il Risorgimento Grafico,* Milan, are issuing a collection of biographies entitled "The Italian Makers of the Book." There will be ten numbers, each of thirty-two quarto pages and devoted to a master of the art. The edition will be limited to two hundred copies, and is priced at 35 lire per number. The prospectus promises a real work of art.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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NOTE.—*Since every instalment which has gone before helps to make this one more clear, let us briefly refresh our memories: In the beginning we found that* LACK OF CONTINUITY *was the principal fault of a great deal of direct advertising, especially of direct advertising for the printer's own use. It was pointed out that the printer-producer should correct this fault. The second instalment emphasized the importance of* THE LIST *in direct advertising, and gave suggestions as to its compilation. The various physical forms came in our third instalment, and suggestions were made as to how to apply them — as individual units. The fourth set forth what might be expected as returns or results from various classifications. Then in the fifth part we took up the interrelation of direct advertising with other forms of publicity and with business in general. Last month, the sixth instalment, we took up the* ANALYSIS OF THE MARKET, THE PLAN, AND EVOLUTION OF THE IDEA, *speaking strictly from the mental viewpoint. Now in this issue we are to cover* THE PLANNING OF THE UNIT AND THE CAMPAIGN, FROM THE MECHANICAL AND PHYSICAL ASPECTS.

The Planning of the Unit and the Campaign, From the Mechanical and Physical Aspects

If you have just read the editorial note, or synopsis of what has gone before — as I urge you to do — undoubtedly some such thought as this is coursing down your brain's by-ways: "Well, if that isn't carrying coals to Newcastle, I never heard of it. Devoting one entire issue to discussing the planning of a piece of direct advertising and then of a number of them, from a mechanical and physical viewpoint — to an audience made up of printers!"

And yet in many ways this article is the most important of the series thus far. The lack of continuity about which we complained in our opening instalment — and which is usually the principal weakness of every direct advertising campaign if it has a real defect — comes from this lack of planning in connection with the physical and mechanical forms.

The highest form of direct advertising is putting into the prospect's hands a sample of that which you wish to have him buy. Even the automobile dealer knows that once you get the prospect to take hold of the wheel, the prospect is mighty near to being a customer, cash and credit duly considered. John H. Patterson is reported to have urged his salesmen — pacemakers of the business world that they are and have been — to get the prospect to "punching the keys and operating the machine" as one sure way to sell him a cash register.

Therein lies the strength and the weakness of printers' own direct advertising — it is a sampling proposition, in effect, and must be handled accordingly.

When it comes to the production of direct advertising for customers, the mechanical and physical planning is equally important, for in a strict sense the direct advertising is a "sample" of the house issuing it, and the printer-producer should see to it that every piece of direct advertising sent out by an advertiser is a worthy messenger and made up, mechanically and physically, to properly represent the house.

A wise Wall street house would not send out a hobo in tatters to inspire confidence in the organization and sell bonds. Similarly no "hobos" of the mails should be sent out to sell bonds. But let me sound a word of warning right here in the opening paragraphs, before we get to details: This does not mean that every mail representative sent out need be dressed in Bond street woolens, wearing the finest of silk underthings, the costliest Knox chapeau, clad in the most expensive of hand made shoes, and other ultra rich raiment.

Just as there is need for different uniforms and clothes to be worn by men and women doing the many different labors of life, likewise there is need for many varieties of direct advertising, from the humble, but necessary, ditch digger to the Beau Brummell dressed in the latest evening togs.

Quite frequently printers become producers of direct advertising, laboring under the hallucination that every job is to be printed on the most expensive imported paper, with fine vignetted halftones, about 300 line screen (almost), with the care of an original Caxton creation, plus as many colors in the job as can be fairly well harmonized!

Witness the innumerable pieces of direct advertising which attempt to make a silk purse out of a sow's ear; while creating atmosphere is one of the attributes of direct advertising, there is such a thing as overdoing even that. Moreover, look at the numbers of pieces of direct advertising which are run in two or more colors, the apparent reason for the extra colors being to provide extra presswork.

Suppose we clarify some of these allegations. In the sale of books by mail, for example, the experience of publishers shows that the more nearly the appeal approaches the old-time patent medicine appeal, full of testimonials, suggestive of a great variety of "cures" that this particular "panacea" (a book) will effect, the more successful it will be. Such a piece of direct advertising may not be a thing of beauty, but its returns will probably be a "joy forever."

On the other hand, the creation of a spirit of bigness, broadness and good will may be best accomplished by a large book, with deckle edged paper, an overhanging cover, generous margins and large type, with many illustrations and colors.

Or to be more specific, there is on record the case of a certain large florist who had an oversupply of bulbs and got up a finely illustrated booklet produced in many colors, but it did not sell the bulbs. Another season a simple black and white piece sold them in short order. The reason given for the failure of the first attempt was that the richness of the unit "oversold" the bulbs, making the prospect feel that they were too expensive, while the second folder sold them because it was simple in its appeal, and its physical and mechanical aspects suggested inexpensiveness.

There are occasions, for instance, where speed is the essential feature of a direct advertising campaign of one unit or more. The price has been cut, or a model changed, or the price is to be raised, any one of a number of reasons may dictate that the unit should be produced and distributed quickly, and that the mechanical and physical aspects should subconsciously suggest to the prospect the fact that this piece was gotten out hurriedly because it was important — because of its "news value," as the editor would say.

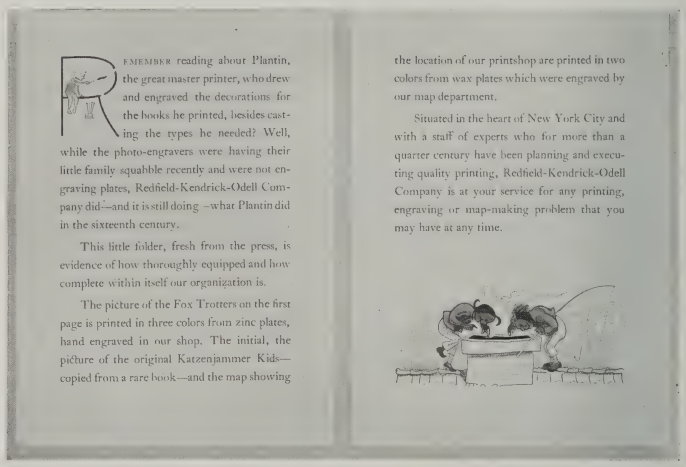
Speaking from the producer's standpoint, the problem of planning direct advertising from the mechanical and physical aspects roughly divides into two entirely different phases, yet both have much in common.

In the matter of the printer-producer planning his own direct advertising, it is important that once a campaign is started the plan by which it was started be lived up to, and that requires the planning of each different unit in the campaign — otherwise the continuity will be sadly neglected. Every reader knows the old saw about the barefootedness of the shoemaker's children. Well, those kiddies have nothing on the direct advertising gotten out by the average printer-producer in his own behalf. The general rule seems to be to get out direct advertising for yourself when you are not busy getting it out for some customer. Consequently, your own direct advertising has little or no chance for success, lacking continuity, being mailed at the time when business generally is not the best. The situation is akin to an illustration which Herbert Casson once gave: "The wise sailor takes his life belt along on quiet and clear days, for a squall may blow up suddenly and the ship be wrecked." If during a period of industrial activity you have been direct advertising regularly, and then continue to do so through the cycle of depression, once general business starts on the up grade again you get the trade. If you wait until business starts on the up grade before you start your own campaign, and then sidetrack it when you get some customer's work to do, you are in for a sad awakening on the efficacy of direct advertising.

Then, too, more and more buyers of direct advertising are saying to printer-producers: "Do you use direct advertising yourselves? And does it pay?" In other words, do you take your own medicine? Do you practice what you preach?

I know one advertising manager who had an ironclad rule never to buy direct advertising from a producer who did not use what he suggested — not necessarily the same physical form, but some form.

But coming to the planning and production of direct advertising for customers, from the standpoint of the customers, and speaking from the mechanical and physical angle, we run into a great big principle. In publication advertising, the magazines have a certain day when they go to press, regardless of the advertiser. The newspapers close their advertising forms at a certain hour each night or day, as the case may be. Talking solely from the mechanical viewpoint, they force action upon the advertiser. If you don't get your copy in within a certain set time, you can't see proofs. If you do not get the plate there by closing hour your advertisement does not appear, and so on. In the case of direct advertising the buyer is also, through the laxness of the producer in times gone by, the publisher. Let me give you an example: Some years ago I saw a simple two-color folder (a run of only 25,000) take six weeks to go through a producer's shop and into the mails, when the buyer really wanted it out promptly. How did it happen? The buyer failed to send all the copy. Then there was a cut missing. Next an enclosure was added. When the folder was being folded it was discovered that a key number should be imprinted on the return order blank. Finally some fellow found out that it required an envelope to mail out the folder — and so on went the list of errors of omission and commission. The producer was afraid to get after the buyer too hard because if he did the buyer would probably get angry and place the next job elsewhere. As it was, time was eaten up and eventually the producer was blamed for delays almost entirely the fault of the customer.


REMEMBER reading about Plantin, the great master printer, who drew and engraved the decorations for the books he printed, besides casting the types he needed? Well, while the photo-engravers were having their little family squabble recently and were not engraving plates, Redfield-Kendrick-Odell Company did—and it is still doing—what Plantin did in the sixteenth century.

This little folder, fresh from the press, is evidence of how thoroughly equipped and how complete within itself our organization is.

The picture of the Fox Trotters on the first page is printed in three colors from zinc plates, hand engraved in our shop. The initial, the picture of the original Katzenjammer Kids—copied from a rare book—and the map showing the location of our printshop are printed in two colors from wax plates which were engraved by our map department.

Situated in the heart of New York City and with a staff of experts who for more than a quarter century have been planning and executing quality printing, Redfield-Kendrick-Odell Company is at your service for any printing, engraving or map-making problem that you may have at any time.

Inside spread of folder issued by Redfield-Kendrick-Odell Company, New York city, illustrating the resourcefulness of the company in providing illustrations during the photoengravers' strike.

Therefore, planning a unit, or a campaign, from the mechanical standpoint means setting up "closing dates" and keeping the customer to those dates. "But conditions change," some one remarks. Quite right. Often a department store will have a full page advertisement all ready for insertion in a newspaper, and then going over their stocks they find them so depleted they cancel the insertion and omit an advertisement that day, or insert a substitute, for they had planned to run one, if needed. I know of a campaign up in the Northwest which called for three units. The producer got them all ready and on time. The first was distributed and sold a certain quantity of the goods — it was a direct mail selling proposition. The second went out right on the schedule and sold out the remainder. The third was never mailed, because they had no more goods to sell.

"But wouldn't that customer have saved money had he not planned so far ahead?" The customer could have afforded to use three units to make the sale and had no idea that there would be any possibility of overselling the supply in even three mailings. One of the reasons for the success of the second unit was its prompt follow up of the first. But if those two pieces had not cleared the shelves of that model, they would have had to get out a third piece, and while they were planning

it much of the cumulative effect of numbers one and two would have undoubtedly been lost.

While the following is by no means complete for every plan and piece, it will be helpful in planning mechanically the average unit:

Size;
Stock, covers;
inside;
Envelopes, or other container;
Enclosures, if any;
Cover;
Dummy;
Layout;
Weight, for mailing;
Schedule of mailing;
Schedule of production to meet mailing dates;
Merchandise to be pictured, if any;
Artwork, retouching, etc.;
Engravings;
Copy;
Prices, if a catalogue or similar piece;
Final O. K. by customer;
Addressing of envelopes or other "outside";
Inserting;
Mailing, supposing list already on hand.

All of these points are in addition to the mechanical reproduction through the printing department, including composition, proofs, corrections, electrotypes, presswork, binding, etc.

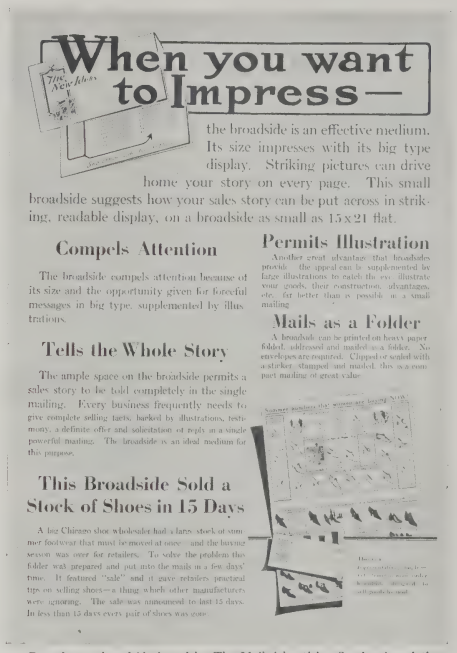
Even a mental appeal may require planning from the mechanical standpoint, such as the growing custom of enclosing coin, currency or stamps to pay the prospect for the time presumably consumed in reading the direct advertising. The other day we saw a booklet advertising some new form of patent medicine and down the right edge of the sheet was planned a special carrier for samples of this capsule. The producer of the piece had patented the peculiar book, in fact. This is a splendid example of mechanical planning to help a mental appeal.

The use of cloth and imitation leather, and, in some cases, even real leather bindings is a form of mechanical appeal. If the prospect wishes to reach a limited number of prospects with a unit which has or should have a long life, the use of the stiff board binding, or one of cloth, imitation or real leather, may well be worth the additional cost. Livermore & Knight Company, of Providence, Rhode Island, recently issued a stiff board bound book on catalogue planning which is an example in point.

The addition of a thumb index is another method of mechanically making a piece of direct advertising more interesting and useful. The simplest, yet at times most effective, mechanical method is the folding. If a fold is used, the setup and arrangement of the copy, words and pictures, must be such as to provide a clear follow through — that is, that the message follow the fold, easily, naturally, and without any trying form of gymnastics. While white space is often desirable, at other times if a fold is left entirely blank, the prospect gets tired of searching for the hidden nugget and stops. The cutout, or die cut piece, is another mechanical method. The Barnes-Ross Company, of Indianapolis, for years has produced a monthly house-organ to sell direct advertising, in the form of a big shell, calling it "Ammunition." The cutout principle can often be used advantageously for the customer, but listen to these words of advice from Mr. Ross, who has used many die cut pieces: "We never consent to an odd shaped piece unless that shape is suggested by the title, or the matter contained in it is appropriate or suggestive of the occasion. Neither do we plan for two or three pieces of odd shaped literature to follow one another. Occasionally, though, a house-organ can be gotten out in the same shape month after month, and not lose any of its effectiveness."

Which brings us to the consideration of planning the campaign of more than one unit, still speaking entirely from the mechanical viewpoint: Whether it is better to use the same physical form for mailing after mailing, or to change the physical form each mailing, is an open question.

The use of the same mailing helps the appeal of continuity, but may perhaps permit your prospect to prejudice your case. For instance, if a firm uses green letter paper with green envelopes to match, and uses this form of direct advertising over a long period, it will sooner or later lose the interest of their prospects because the prospect knows in advance that here is another letter from Soandso. On the other hand, changing from letters to folders, thence to broadsides, then to cutouts and back to booklets, may not permit any continuity of physical appeal, but by their very "novel" appeals they get over



Page from a broadside issued by The Mail Advertising Service Association, Chicago. A decidedly effective broadside to sell direct advertising in general and the services of the association in particular to the advertiser. The inside spread deals with other forms of direct advertising.

a better story than would the continuance of the same physical form. One general rule can be laid down: When the physical form is remembered after the message, or instead of the message, it is not a good physical form.

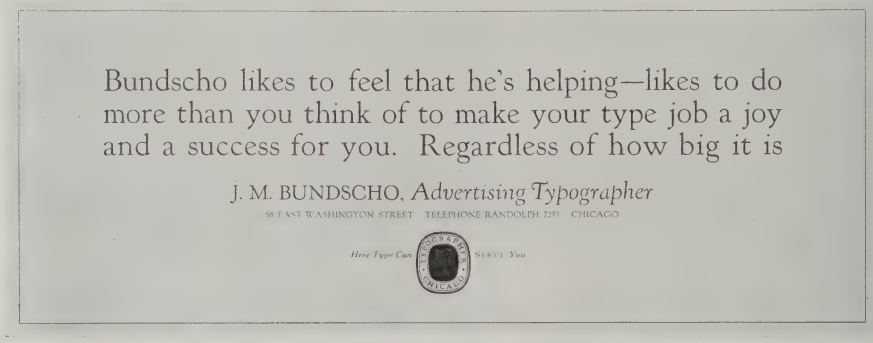
A paucity of specimens of printer-producer's own direct advertising will be noted in this instalment. Yet several thousand pieces of direct advertising issued by printer-producers were gone over. Why are so few specimens displayed, then? Because with one or two exceptions to be noted later, almost all of the campaigns seemed to be either house-organs or blotters. Of the house-organs, with very few exceptions they were made up of a more or less liberal worshiping, or should I say "worthless snipping" of the shears and pastepots of editorialdom, as suggested in last month's article. There did not

seem to be any physical and mechanical planning of the average house-organ of those who would sell direct advertising.

And blotters — what an array! Blotters, pink, poetic, plain, enameled, exotic, patriotic, full of artwork, bare of ideas, slathered over with stock cuts, suggestive, and positively disgraceful, did the editorial we wade through. Personally, the writer does not strongly favor the blotter as a part of the printer producer's own advertising. Yet the blotter can be made distinctive. The series issued by J. M. Bundscho, the advertising typographer, one of which is reproduced herewith, shows how a real message can be put over by a blotter.

For sheer timeliness, and as an example of an extra piece in a campaign, we commend the Redfield-Kendrick-Odell Company mailing piece, the two inside pages of which are reproduced herewith.

But to actually *sell* direct advertising, we give first place among the specimens submitted to the broadside of the Mail



Advertising blotter by J. M. Bundscho, Chicago. Both the message and the typography convey an impression of sincerity, which inspires confidence in Bundscho's ability to do all he claims.

Advertising Service Association, Incorporated. This broadside *talked the language of the user* of direct advertising rather than printers' shop talk, all too prevalent in so much direct advertising by printer-producers.

We shall dismiss the subject of typography in a brief paragraph, for practically every reader of THE INLAND PRINTER has had innumerable opportunities for studying the latest and best in typography. The one thought to be borne in mind is what sort of typography will help to sell most effectively the ideas or the merchandise to be displayed in a piece of direct advertising. Just because Bodoni bold looks fine on a small page of your own house-organ, do not use it on some mail order folder, full of type, where simplicity will be the trump card. Next, almost unnecessary to mention, make your typography suggest if possible the business advertised; for example, the folder for Packard automobile might be set in Bodoni. But one for Packard pianos, on the other hand, might well use true Gothic, misnamed Old English. To appeal to women, Cloister will be found a pleasing choice, and so on.

Be sparing in the use of upper case or all capital headlines or subheads. Do not set your text parts of any direct advertising too wide, just because it looks nice as a "mess of type." Give away the gingerbread borders of the previous decade.

Supplement these rules laid down by a layman, an advertising man, it must be admitted, with two more: Plan your typography with the proportions of the type page or fold, and with an idea of the surface of the paper upon which it is to be printed.

Which brings us to the final physical factor in the planning of direct advertising, the paper stock. Like the subject of typography, printers should know paper as well as or better than any one else, yet before us we have a sheet of light weight bond paper, folded to four page letterhead size and printed in two colors on all four pages. It is a rather well planned piece of direct advertising for the printer's own use, except for the choice of paper. It shrieks cheapness as produced. The type can be read through from the reverse side, giving to the whole a dirty gray-black look.

Before a recent convention a specialist in producing direct advertising told of a specialty manufacturer selling to druggists who produced a very beautiful two-color booklet, printed on heavily coated paper, but the results were very unsatisfactory. After some study it was found that this glaring white paper was quite hard on the eyes when read under electric light, and it was found that the class appealed to almost always read their mail under these conditions. A new booklet was gotten out identical except for the use of a dull finished paper and "the resulting business clearly showed that the change was worth far more than the expense."

One advertiser told recently of getting five times as many returns from a mailing of colored paper as from white. The mistake of using specially made envelopes of a soft paper instead of a good wove paper envelope is made all too often by both producers and users, but it should be within the province of the producers to set the users straight on this score. Only a few days ago there reached the writer's desk one of the most effective booklets he has ever seen, designed to sell the services of a firm of direct advertising specialists, but it arrived hanging part way out of the envelope, which had been made from a soft dull finished paper stock.

We may therefore sum up the planning of a piece or campaign from the mechanical and physical standpoint in the following words:

Choose the method of reproduction which will best display the message, audience considered. Mechanically plan so as to put over the mental message most effectively. Add a fold, cover or binding that will strengthen the appeal without too great an increase in cost and without taking attention from the message. Plan the typography so as to follow the fold or page. Should you use a cutout, do not short circuit the reader's interest. Make your typographic display, keeping in mind the advertising suggestions made in earlier paragraphs. Choose the paper which will be good enough to rightly carry the message, but not necessarily the most expensive paper for every piece. The rotation of the pieces so planned, that is, the physical forms to be used and their order, must be adjusted to each individual problem.



False Solomon's Seal

An interesting piece of engraving, made direct from the mounted specimen, the background being removed in the negative. Printed from two flat zinc tint plates and a black halftone. Plates by courtesy of the Ithaca Engraving Company, Ithaca, New York.

FRIEDRICH KÖNIG, INVENTOR OF THE FIRST CYLINDER PRINTING PRESS

BY HENRY LEWIS BULLEN

THE earliest knowledge we have of the construction of a printing press is derived from a picture printed in Lyons in 1490. Doubtless the wooden hand press thus depicted had been in use before 1490, but from that date until 1800, more than three hundred years, there was no radical change in its construction. In 1620 Wilhelm Janszoon Blaeu, a printer of Amsterdam, effected an improvement for which he has received much praise. As Blaeu found the hand press, the torsion screw, which in hand presses from the beginning and until 1817 was used to apply pressure to the platen, was constructed with short spirals, similar to those still used in ordinary bookbinders' presses, which hold the pressure at any point without reaction. To raise the platen, the pressman had to exert himself to push the lever back. The adjustment of the spirals credited to Blaeu caused the lever to fly back and the platen to rise automatically, though with less force than in our hand presses of the "Washington" type. The march of improvement was slow, and as Blaeu left it in 1620 the wooden hand press remained until 1800. The beds were usually made to take a sheet of paper about 19 by 25 inches, but the platen was only half the size of the bed, or about 20 by 12½ inches. The form, if as large as the bed, was run in half way to a mark; the platen then applied pressure to half the form; the form was then run in to the full extent of the tracks, and the platen brought down on it again — two pulls to a full size form. In 1800 Earl Stanhope of England caused to be made the first all-iron one-pull hand press (Fig. 1). He applied compound leverage to the torsion screw, which made it as easy for a pressman to print a full form as it was to print half the form on the wooden hand presses, and this increased pressure, which would have strained the wooden presses, was safely applied, because of the additional strength derived from the use of iron.

Thus the Stanhope press represented the highest state of the art of press construction, when in 1803 a young German of Saxon parentage bethought him of a printing machine, self inking, with the movements of the bed, tympan and platen controlled from one source, manual or steam power, by means of a fly wheel actuating gears instead of the lever and bed handle of the presses then in use. Friedrich König (baptized Johann Friedrich Gottlob) was born April 17, 1774, in Eisleben, about forty miles northwest of Leipsic. His father was a farmer and keeper of post horses. Eisleben has now a population of about twenty-five thousand. It was also the birthplace of Martin Luther. At the age of fifteen young König entered upon a year's probation in the printing house of Breitkopf & Hartel, of Leipsic, and was accepted as an apprentice in 1790, serving until 1795, when he became a journeyman. In 1803 he began experimenting with a printing machine in his native town. There were friends in Eisleben willing to loan him funds with which to open a book store and printing office, but König went to Stuhl to have a model of his machine made, and during the next two years he visited Mainz, Dresden, Hamburg, Paris, Vienna and St. Petersburg in an unsuccessful endeavor to interest wealthy or powerful persons in his little model, paying his way, presumably, by working at his trade.

Returning from Russia, König borrowed money to take him to London, arriving there in November, 1806, an unknown, unintroduced adventurer, sustained by an ardent belief in an almost wholly impracticable idea. This impracticable idea was now brought to a market where the need of a more rapid method of taking impressions from type forms was beginning to be acutely felt. Following the invention of the steam engine by James Watt, England had acquired leadership in invention, and in the means of manufacturing machines. There were many wealthy printers in London, and among these Thomas Bensley, Richard Taylor and George Woodfall agreed to furnish König with the means to practically demonstrate the merit of his invention. As matters developed, what they really did was to afford König the means of advancing from the invention he had submitted to them in his model to the conception of an entirely different machine. Detractors of König asserted,

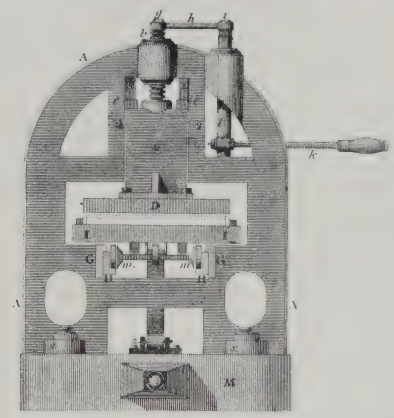


FIG. 1.— Rear view of Stanhope All-Iron One-Pull Hand Press, introduced in 1800, representing the highest state of the printing press at the time König invented the cylinder press. The Stanhope was the first press which printed a form the full size of the bed with one pull of the impression lever. This improvement increased the product of the hand press about one-third. In the picture *b* is the torsion pressure screw, which forced the platen *(D)* down upon the type form held on the bed *(I)*. The torsion screw was moved by the compound leverage, *k, l, h*, which gave more than double the power exerted by the direct lever used on the wooden hand presses. As many as 250 impressions an hour could be taken on the Stanhope. The leverage obtainable would have shattered a wooden hand press in a very short time.

as early as 1814, the year of his great triumph, that his ultimate invention, the cylinder press, was really an unexploited earlier English invention which, coming to his knowledge, after his arrival in England, afforded him the basis of his final success. In fine, König was no exception to the rule that every revolutionary invention has been alleged to have been actually invented by some one other than the man to whom it is popularly credited. Thus Gutenberg, Watt, Fulton, Stephenson, Morse, and even our own Edison, have had their claims disputed, for the fact remains that all inventions are evolutionary, and it is difficult to determine at what point the investigations of predecessors have influenced the ideas of those who have finally made great practicable successes of forward scientific ideas. To make ideas (whatever their source) work for the benefit of mankind is the prime service of the inventor, and König did that.

Backed by the patient and liberal Bensley, König was slow in producing a workable machine. He was not a skilled worker in wood or iron, and had little knowledge of machine building. Thus more than four years elapsed before he, on April, 1811, printed on his machine 3,000 copies of signature *H* of the "Annual Register" of 1810. This machine, covered by a patent issued to König on March 29, 1810, was not satisfactory. No picture of this press survives, but probably it followed to some extent the design of the model König brought with him from Germany, drawings of which have been preserved. The only detail of this press that was incorporated in the first cylinder press was the self inking mechanism, a plan of which is shown and described in Fig. 2. It was a self inking platen press, but it has been a common error in histories to assume that the first press built in England by König was a cylinder

press. It remained for two Americans, Daniel Treadwell of Boston, in 1826, and Isaac Adams of Boston, in 1830, to succeed where König failed. Adams' presses are still in use in Cambridge and in New York, a successful, large self inking platen book and newspaper printing press.

König's experiments and failures next led him to attempt to get impressions from type forms by means of cylinders; in his own words "to place the sheet around the cylinder, thereby making it, as it were, part of its periphery." At the expense of his printer friends, he opened a shop in White Cross street, in which to develop the cylindrical impression ideas, and was fortunate in engaging the services of a skilled machine builder, Andreas Friedrich Bauer, born in Stuttgart in 1783. The result of this new effort and Bauer's expert coöperation was covered by patents issued to König on October 30, 1812, and July 23, 1813. This was the first cylinder press, completed and set up in Bensley's printing office in December, 1812. The first work done on it were signatures *G* and *X* of Clarkson's "Life of William Penn," volume one. That it was not entirely satisfactory may be gathered from the fact that no printing was done on it in January, 1813, and that only 160,000 sheets (320,000 impressions) had been printed down to December 8, 1814, by which time, however, three presses were in operation. This press of 1812 was a stop cylinder drum, driven by steam power, taking a sheet 19 by 25½ inches. Its maximum output was 800 impressions an hour. It required a feeder and a man or boy to take the sheets from the cylinder. The inking apparatus was similar to that of König's abandoned platen printing machine, and the rollers were of soft leather and felt, drawn over brass tubes. We show a picture of this press in Fig. 3, and under the picture we give a more detailed description.

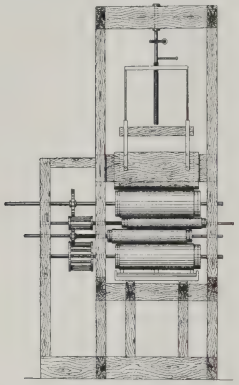


FIG. 2.— End view (cross sectioned in lower part) of König's first press, first used in 1811, showing the self inking mechanism, the only detail of his original invention used in his first cylinder press of 1812, on which, however, two form rollers were used. The rollers, geared together, were brass tubes, covered with felt and soft leather, as composition rollers had not been invented. The type form passed under the lower (form) roller, which received the ink supply from two small distributing rollers, of unequal diameter, having an eccentric lateral movement. The upper distributing roller received the ink from the large roller above it. Steam or water was forced into the upper roller, the brass tube of which was perforated. The steam, passing through the perforations into the felt, was intended to keep the packing and the leather surface pliable, and to prevent the ink from hardening. Within the wood construction above the upper roller was a metal ink fountain with a narrow slit at the bottom, through which the ink reached the roller. The wood block suspended above the ink fountain was connected with a perpendicular piston, and was used to force the ink downward if it did not flow readily. This is, in fact, the rack and pinion system of inking which prevails today on all fast presses.

The König patent of July 23, 1813, also covered a two cylinder two feeder press in which two impressions were taken from one type form at each reciprocation of the bed. This is the machine which made König famous. Through the efforts of Bensley this first double ender cylinder press was purchased by *The Times* of London, then enjoying the largest circulation of any newspaper of that period. As the attitude of the pressmen was antagonistic to the new inventions, the first *Times* machine (Fig. 4) was erected secretly in an adjacent building. During the early morning hours of November 29, 1814, the usual type forms of late news did not reach the pressroom. The pressmen were led to believe that the forms were being held in the composing room for important dispatches from the continent. Meanwhile König's machine was printing these late forms at the unbelievable rate of 1,100 impressions an hour. Finally the pressmen, standing by their suddenly antiquated hand presses, were startled by the entry of the proprietor, carrying copies of an issue of the paper printed without their assistance. That issue contained a memorable editorial, which commenced:

Our journal of this day presents to the public the practical result of the greatest improvement, connected with printing, since the discovery of the art itself. The reader of this paragraph now holds in his hand one of the many thousand impressions of *The Times* newspaper which were taken off last night by a mechanical apparatus. A system of machinery, almost organic, has been devised and arranged, which, while it relieves the human frame of its most laborious efforts in printing, far exceeds all human powers in rapidity and dispatch. . . . [Here follows a description of the press.] The whole of these complicated acts are performed with such a velocity and simultaneousness of movement that not less than eleven hundred sheets are impressed in one hour. . . . Of the person who made this discovery we have but little to add. Sir Christopher Wren's noblest monument is to be found in the buildings which he erected; so is the best tribute of praise which we are capable of offering to the inventor of the printing machine, comprised in the preceding description, which we have feebly sketched, of the powers and utility of his invention. It must suffice to say that he is a Saxon by birth, that his name is König, and that the invention has been executed under the direction of his friend and countryman, Bauer.

It is, perhaps, difficult for us to realize how great was the importance to our forefathers of this invention by König and Bauer. In reality it was a greater step forward than any that has been taken since. *The Times*, doubtless, was using the most advanced hand press of its day, the Stanhope, on which the maximum output was about three hundred impressions an hour. To achieve that output the pressman was relieved every twenty minutes by another, these two working in alternate shifts to the full extent of their dexterity and strength. Two men were employed to beat (that is, ink) the form of two pages with the ink balls. Thus, by doubling the labor cost, the average output of the Stanhope, which was about two hundred impressions an hour, was increased about fifty per cent on newspapers of (what were then considered) large circulations. In 1799 the same procedure was necessary to bring out the leading daily newspaper of Philadelphia, as we are told by

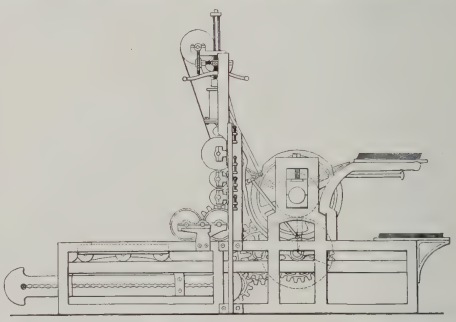


FIG. 3.— The first cylinder press, first used in 1812. The elaborate high structure in center is the inking apparatus, similar in principle to that shown in Fig. 2 except that there are two form rollers. The printing cylinder had three impression surfaces, each with appliances for securing the packing. Between these impression surfaces (called tympans) the surface of the cylinder was lowered to afford room for the form to pass beneath it when not in contact with an impression surface. The sheet was attached to the uppermost tympan by points. The cylinder moved for each impression one-third of a revolution and then stopped. The first movement carried the sheet around and secured it by winding a frisket upon it. At the second movement the impression was taken, and the printed sheet removed by hand. At the third movement an empty tympan had reached the feeding point. When a complete revolution of the cylinder had been made, three sheets had been printed. Driven by steam power, the speed was 800 impressions an hour.

George Bruce, who was employed in that work. But this output of three hundred an hour was quite inadequate to satisfy the demands of the readers of *The Times* of London. The presses were kept at work every minute of twenty-four hours on each day's issue, the less important news being put into type one day in advance of each issue, with two pages reserved for late news. Before stereotyping came into use the types of these two late news pages were set in duplicate, and sometimes in triplicate, when the public was anxious for news of some great event of the Napoleonic wars. Thus, by nine o'clock in the morning 8,000 copies would be in the hands of the distributors, but printing would not cease until much later in the day for mail subscribers. To produce in nine hours 8,000 impressions of the two pages of late news required three hand presses and twelve workmen, besides tripling the cost of type composition. König's invention, with two men and steam power, produced 9,900 copies in the same time. Naturally *The Times* put in additional cylinder presses, and other newspapers hastened to be equipped with cylinder presses.

While still enjoying his triumph, König published in *The Times* of December 8, 1814, a relation of his efforts toward the invention from 1803, in answer "to a confused statement appearing in several newspapers, insinuating that the editor of *The Times* had not bestowed the merit of the invention on the rightful owner." In this letter König modestly tells his story of failure and of achievement. The ideas and the model he brought with him to England were found to be impracticable, he says, after more than two years of experiment. Meanwhile König was learning as well as seeking to teach. He continued:

> In this country of spirited enterprise and speculation it is difficult to have a plan entirely new. Soon after my arrival I learnt that many attempts of a similar description had been made before mine, and that they had all failed. Patents had been taken, and thousands of pounds sunk, without obtaining the desired result. I and Mr. Bensley, however, were not discouraged by the failure of our predecessors. The execution of my plan was begun.

The patents referred to by König were those issued in 1790 to William Nicholson for "a machine or instrument on a new construction for the purpose of printing on paper, linen, cotton,

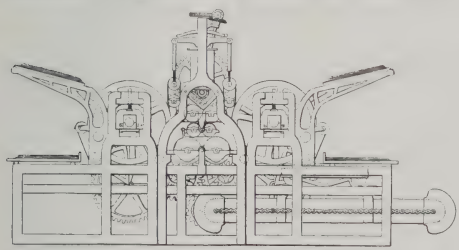


Fig. 4.— König's second cylinder press, first used in 1814. One type form was used, but two impressions were taken at each reciprocation of the bed. There were two feeders and two take-off men. The movement of the impression cylinders was the same as in the first machine, but the interruptions were effected with improved mechanisms. The inking system (between the impression cylinders) was also the same in principle, but improved in detail. The speed was 1,100 impressions an hour from two cylinders.

woolen and other materials in a more neat, cheap and accurate manner than is effected by the machines now in use." This is the earliest patent ever issued for a cylinder press. No attempt had been made to construct a machine upon Nicholson's specifications at the time König arrived in England, but doubtless König had benefited by studying them, and it is not improbable that he adopted Nicholson's ideas in his own cylinder press. Nicholson's patent, in the first instance, covers the essential features of all rotary typographic presses now in use. There was but one obstacle to its success: there was then no means of providing a curved form. To overcome this difficulty Nicholson's patent provides for casting types with wedge shaped bodies, which would be wedged around the cylinder. Half a century later Richard March Hoe achieved wealth and fame by carrying out Nicholson's ideas in the Hoe type revolving press, the first of the fast newspaper presses in our sense of the term. Hoe used ordinary types, but held them on the cylinder by using wedge shaped column rules. The world wide

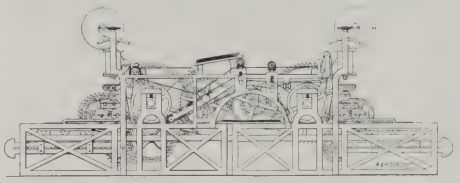


Fig. 5.— König's third cylinder press, first used in 1815. The inking apparatus at either end is the same in principle as in König's earlier presses. The impression cylinders are much smaller and take two revolutions to each impression. The sheet was fed on a cloth web which carried it from the central feeding position to the left, carrying it under the left cylinder and over and then under the right cylinder, delivering it on a board with both sides printed. The forms for each side of the sheet reciprocated only half the length of the machine, each under its own cylinder. The output was 800 completed sheets an hour (1,600 impressions), with one feeder and one take-off man. A single cylinder two revolution press on the same principle was also made by König.

success of this ingenious machine depended entirely on this simple idea. If it had occurred to Nicholson, it is probable that the first cylinder press would have been rotary instead of flat bed. Nicholson's patent also describes two kinds of flat bed cylinders; one in which the cylinder was to travel over the type form after the manner of our present proof presses; the other in which the bed of the press was moved backward and forward by gears operating in racks on the bed. These proposed presses were to be provided with rollers (the first time rollers were mentioned) and with means of supplying ink to the rollers and distributing it. Nicholson was thus the prophet of cylinder presses, rotary and flat bed, but seems to have made no effort to manufacture. König applied Nicholson's ideas in his own, or Bauer's, way, and gave to the world its first practicable cylinder presses.

On December 24, 1814, König was granted his last English patent, covering the first perfecting press (Fig. 5), printing the sheet on both sides without handling from the time it left the feed board until it arrived at the delivery board. The two preceding presses were stop cylinders. The cylinder had a rest period while the sheet was secured to it by means of points. In this perfecting press each cylinder made two continuous revolutions to each of its impressions, and the sheet was placed and gaged on "an endless web or cloth," as described under the picture printed herewith, passing under the first cylinder to meet the first type form, and over the second cylinder to meet the second type form. Thus König and Bauer produced the first two revolution press as well as the first perfecting press. They also built a single cylinder two revolution press, which gave a greater product than their earlier stop cylinder presses.

During the seven years in which König and Bauer were developing their ideas and their presses, several other persons were attracted to the cylinder press field. On November 13, 1813, a patent was issued to Bacon and Donkin for an impracticable cylinder press, one of the specifications covering the invention of inking rollers made of glue and treacle (molasses), poured evenly on canvas and wrapped around a metal cylinder and supplied from an ink fountain by a ductor roller. Thus our composition roller first appeared upon the scene. Shortly after Donkin's composition rollers were put to use, Baxter, a printer of Lewes in England, suggested the plan of casting the rollers in molds. On January 10, 1816, Edward Cowper was granted a patent for an impracticable cylinder press, but one

of his specifications covered the first use of strings or tapes for controlling the sheets as they passed through the press. These two minor inventions caused the downfall of König and Bauer in England. Their method of inking the forms and supplying ink to the skin covered rollers was unreliable, and was the main cause of inferiority of the work done on their cylinders, compared with printing done on hand presses. Another grave fault in the König and Bauer inventions was the unreliability of register. Cowper's invention of the tapes was the first step toward reliable register on cylinder presses. Bensley and his associates and other purchasers of the König and Bauer machines employed Donkin and Cowper to apply the composition rollers and the tapes to their machines. These Englishmen, who had failed to build satisfactory presses but had hit upon two vital improvements, proceeded to simplify the machines. The change in the inking apparatus reduced the number of gear wheels by forty, it was said, and the machines ran smoother and faster as a result. The tapes required less mechanism than the endless cloth web originally used.

This interference angered König, whose interests were of less consequence to his associates than their anxiety to secure more effective printing machines. He settled accounts with Bensley, attempted without success to sell his patents in America, and returned to Germany in the latter part of 1817. His countrymen, who had failed to assist him in the days of his struggle, now hailed him as a hero, and gave him substantial support. He purchased an abandoned picturesque convent at Oberzell, near Wuerzburg, a city on the River Main, between Frankfort and Nuremberg, about eighty miles from each. Here he was joined by Bauer, and entered upon a prosperous manufacturing career. The business is still continued by the descendants of König under the time honored name of König & Bauer, the oldest printing press manufactory in the world, specializing in web perfecting and two revolution presses, with about one thousand employees, in works covering six acres, surrounded by grounds twenty acres in extent. The convent buildings are still in use, in unimpaired beauty. It is a pleasure to reflect upon the long continued prosperity of two men whose achievements extended so immeasurably the arena of the printing art and industry.

Friedrich König died in 1833 and Andreas Bauer in 1860. There is a monument to König in Eisleben. He was buried in the precincts of the convent-factory in Oberzell, under another monument.

The adoption of the cylinder presses by the printers was slow. König and Bauer built and sold only twelve presses in England. They were expensive, of course. Their purchase involved the purchase of a steam engine, at a time when steam power was little used. The double ender of 1814, *The Times* type of machine, cost $7,000; the perfecting machine, $10,000; the single cylinder two revolution, $4,500. As the purchasing power of gold in those times was fully fifty per cent more than it is now, the prices must have deterred all but the more prosperous printers from purchasing. The first cylinder press arrived in America in 1827. It was a drum cylinder, made by Napier of London, and in the same year it was copied and put on sale by R. Hoe & Co. The manufacture of König's presses ceased shortly after his departure from London.

In 1818 Cowper invented the ink distributing table. In 1819 Rutt made the first manually driven cylinder press, an infringement of König's patent. The first mention of grippers is in a patent granted in England to William Church, an American, on February 19, 1824. The specification reads: "The frisket is furnished with raised fingers, which come down at intervals upon the edge of the sheet hanging over the edge of the feeding table, and secure it, so that the frisket carries it over the form." In 1826 Church improved his grippers; in his patent he calls them "taking off fingers." Prior to the use of grippers, sheets were fed to points on the feed board. The earliest mention of the word "gripers" we have found is in Smith's patent of 1835. Church also invented the bearers for supporting the rollers as they passed over low places in the forms. This record of minor (but vital) inventions might easily be extended. When we look at a splendid printing machine of our day, bearing the name of a Cottrell, a Babcock, a Scott, a Whitlock, a Miehle or a Kelly, let us remember that each is in the main the product of innumerable thinkers long since passed on, commencing theoretically with William Nicholson, the prophet of the ultra modern fast presses, with Friedrich König and Andreas Bauer, who first added the word "fast" to printing presses. To this day in their native land our "cylinder press" is their "schnellpresse" (rapid press).

A NEGLECTED ART

BY DUNCAN FRANCIS YOUNG

The time was when a printer was permitted to wear a sword and appear as a gentleman. In those days he was considered a scholar. His calling was characterized as "the art preservative of all arts." But today he is designated as a mere machine operator and is wholly without responsibility.

It is within the memory of many newspaper folk that a printer who was guilty of repeatedly placing a comma in the wrong place was called a blacksmith. And if he inserted a word that appeared in illegible manuscripts to be such and it made a sentence erroneous, he was regarded as ignorant and ridiculed as a "bum" printer. And if he did not then shamefacedly leave of his own accord and try to learn, back in some country town, more of the art he essayed to be an exponent of, he was barred from any office of recognized standing.

The printer of other days strived to master the English language, and his main desire was to be an artist and a scholar. But the printer of today assumes no responsibility and does not tax his brain to correct errors in copy. The former had a duty to perform and never shirked it, but the latter assumes no liability and allows the blame for the "pi" that appears in print to rest upon the shoulders of some one else.

Why should not the machine operator be an artist and perform work that an artist might be proud of? An ordinary typist would be promptly dismissed as incompetent if she threw the responsibility of proper spelling, punctuation and capitalization upon the dictator. And she often does not command one-third of the income made by the machine operator.

Illiteracy has been materially reduced in the past ten years and educational facilities have been gradually improved, yet the press, the mouthpiece of the exponents of knowledge and information, has lost its masters of the art preservative of all arts and has fallen into the hands of mere machinists. These machinists have had the advantage of a most perfect system of education, but the public is not given the full benefit of this boon to civilization. It would thus seem that the removal of illiteracy by advanced education has been more of an injury than a benefit to artistic taste and higher ideals, and the readers of newspapers, books and periodicals gotten up by modern printers are compelled to suffer from the neglect of the art preservative of all arts.

Some time ago the attention of the publishers of an attractive looking magazine was called to a number of glaring errors, among them being misspelled and erroneously divided words, the failure to insert a comma between the month and year, and the capitalization in straight reading matter of such words as general counsel. The editor replied that the criticism was supercritical and the objection was shop taste. When we recall the fact that Quackenboss was the eminent authority in punctuation, capitalization and construction which the educated person of yore consulted when uniformity and correctness were sought, we must conclude that when a magazine editor adopts "shop taste" as his authority, real education, like old-time printing, has also become a neglected art.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Advertising Low Prices

About every so often one or more of our good friends favor us with information showing how some misguided printer is advertising to sell printing at miraculously low prices. Sometimes they send copies of the advertising, and there is a noticeable sameness about it.

You all know the style of these ads: "500 letterheads, 500 envelopes, and 500 business cards for $5." You can not meet the price and make a profit. It is doubtful if you could even produce them for that figure. Neither can the advertiser, but he does not know it. In only one case have we found that the price asked covered actual cost, and that was in a charitable institution for orphans where the children did the work and received no wages.

The man who advertises these cheap combinations either uses them as a "come on" to get buyers in and sell them something more profitable, or he goes on until his plant is worn out and then quits or finds a sucker to buy a going business, while he goes back to the case or turns curbstone printer and helps some other "cheap skate" to hurry into trouble.

Do not let such advertisements worry you. If you are doing good printing your customers will not leave you. Good business men do not use that kind of printing.

And here is another view of the matter which is seldom spoken of. Some beginners in the use of printing and some small businesses that have not been taught the value of printing will be attracted and will be initiated into the habit of using it, and will soon find out that it pays to spend more for better work. Thus the evil thing that we denounce so severely has in it a germ of good which makes it a missionary for the extension of the use of printing.

It is up to you to get after the user of the cheap stuff and show him how it pays better to buy real printing and do some advertising with printers' ink.

Labor Versus Profits

The cutting down of labor forces in time of business depression should result in greater efficiency, because those most highly skilled will naturally be retained and the least skilled the first to be dropped from the pay roll. To some extent this has been true during the past year in the printing business, with the result that costs have decreased and the opportunity for profit increased for the printers who know how to sell themselves with their product.

There has always been and always will be shopping by the buyer, and reckless competition by the printer who merely sells the printing called for, but the better business that is now in sight should be an incentive to all printers to be sure that their costs are truly normal and then sell accordingly.

Do not understand us to say that all printing should be sold at a fixed percentage of advance on the cost of manufacture, for we do not believe that to be possible. You can not expect to make the same percentage of profit on the things which every printer is producing and for which the demand of the market is more than provided for by the means of production. You can not suspend the old law of supply and demand. You can, however, select those classes that you can produce to the best advantage and specialize on them.

There are certain classes of printing that are produced by specialists who are concentrating on those lines and who have equipped their plants with machinery designed to combine several operations and standardized sizes and qualities. They are able to secure a lower cost of production and a maximum output, and consequently can profitably undersell the ordinary jobbing printer who handles such jobs a few times a year.

Such competition is legitimate, and it will often pay the everyday printer to buy from such specialists to fill his orders rather than to attempt to do the work himself. It is all a question of cost, and it is foolish to waste energy and money trying to compete with the specialist.

Whether you have increased your efficiency by weeding out the drones or not, be careful of the kind of workers you add when you find business increasing sufficiently to demand larger forces in the workrooms. Your profits depend upon your costs, and your costs depend upon the efficiency of your labor. Your prices are governed by the market conditions.

Cost of the Things You Do Not Make

From time to time we have given much thought to the cost of the things that we produce in the printing plant and the system for keeping track of the cost of production by departments, groups, or individual machines or workmen, but there is another side to cost. A reader suggests that more attention should be paid to the actual cost of the materials and things which enter into the work we turn out, but which are not produced in our own plants, the things which we buy outside.

There are two classes of outside purchases. One class includes the things that are bought to improve working conditions, supply deficiencies in our equipment and facilitate production, such as machine composition, binding, extra proofreading, etc. The cost system provides for the carrying of these to the proper department or job expense. Then there are the materials which enter into the final job and which do not particularly affect our own plant equipment or working conditions, such as paper, cardboard, ink, engravings, drawings, designs, and even copy. The cost system provides that these are to be charged to the job for which they were purchased and that to the invoice value shall be added the cost of handling.

We are taught by the cost system to add to the invoice value of paper a certain percentage to cover our cost of handling as shown by our stock handling and shipping department. But does this cover all the cost of these purchases? When we buy paper there is likely to be freight and delivery charges. When we buy ink, binding materials, and other things that enter into the finished product there are these same charges. When we buy engravings, drawings, designs and copy there are not only express and postage charges to be added to

the invoice, but there are also charges for the time of consultation with the artists, engravers and writers. There are the costs of submitting copy and proofs for approval and more time for consultation.

Most printers consider that the invoice gives the cost of these things except in the case of paper, as mentioned in a previous paragraph, and will consider the other costs as a negligible item in the cost of selling, thereby increasing the cost of selling and dividing over numerous other jobs the cost that belongs to the jobs for which these purchases were made.

There are several advantages of keeping true cost accounts against jobs requiring material or service purchased outside. First, it is convenient to be able to definitely ascertain these costs in case of dispute. Second, in case of a repeat order or of a similar order from another customer these records will be valuable. Third, as previously stated, it insures the cost being placed where it belongs instead of swelling some other job where it will be impossible of collection. Fourth, it will help to give you confidence in your cost system.

Some of the items that are included in the first class of those increasing efficiency or making up for deficiencies also need careful attention. Composition bought outside costs more than the face of the bill from the composition house. Binding done by the trade binder is not always covered by the figures on his bill; there may be cartage and extra handling that would not be necessary if the work were done in the plant.

When making up the cost of a job examine carefully every item of outside purchase and see that all the additional costs are brought into the combination before closing up the first section of your cost or job record.

A Relic of the Past

In many printing plants that are boasting of their up to date pressrooms and other departments the composing room is far behind the others in development. While there may be one or two old machines in the pressroom, they will generally be found running on a class of work suited to their age and condition. While there may be a shortage of labor saving equipment in the bindery, the owners will excuse it by saying that most of the big work goes out and only the little jobs and rush orders are done in the plant.

But in the composing room you find case after case of old body type that looks to be in fair condition, and as the foreman and manager will say: "Too good to be dumped for old metal." And there will be numbers of job fonts of faces that have long since lost their popularity and are not used once in a "blue moon."

In a plant visited recently there were something like four tons of body type that had not been used for more than two years and almost four hundred job fonts of limited proportions in cases showing many empty boxes.

On asking why, the response was the same as that nearly always given. "We have to hold such and such a series because Mr. Soandso has always insisted upon having his work done in that face." The faces mentioned have practically been off the market for twenty years. "We can not afford to dump that body type because we may need it again and it takes up little room. If we did dump it we would get nothing for it."

The last sentence was true. The whole type plant would not bring more than $600 as old type at present rates. Of course it cost many times that much. They lost an opportunity by not getting rid of it when metal was high.

The facts are that nearly every composing room in the country is greatly overequipped with a large variety of type that is seldom used. A recent calculation and survey of a number of plants showed that the average investment for each compositor for type alone was about $1,200. This is much more than it should be or would be if proper selection were made and modern methods used.

In the plant just mentioned the body type was not used because they bought composition from the trade plants at a lower cost than they could set their type for.

This overequipment added about twenty cents an hour to the cost of the average composing room productive hour.

Isn't it time that printers generally should have a house cleaning and cut out the dead wood and put in fonts of useful faces sufficiently large to abolish picking? And isn't it time that the subject of distribution should receive a thorough investigation in the light of modern developments of composing and typemaking machinery?

LETTERS TO A PRINTER'S DEVIL*

BY R. T. PORTE

CINCINNATI, OHIO, APRIL 14, 1920.

MR. R. T. PORTE, Salt Lake City, Utah.

Dear Sir: I thought you might like to know that I decided to stay with Mr. Penrose, although I could get more money some place else. Mother said I had better take your advice and not make a change, but I am still taking proofs around and delivering packages, and not doing much else, except sweeping out and doing as I have for the last three months. I am wondering when I am going to learn the business. I want to be a printer, and am trying to be one, but Mr. Penrose doesn't seem to be in any hurry about it.

Do you think I had better get a job in another print shop, or say something to Mr. Penrose? You know, he is kind of cranky, and I might make him mad. Mother says that it takes time, but I hate to just run errands when I am supposed to learn the business.

I can get a job in one of the big shops, but mother won't let me change until I hear from you.

Yours truly, JOHN MARTIN.

SALT LAKE CITY, UTAH, MAY 1, 1920.

Mr. John Martin, Cincinnati, Ohio;

My dear John:

Just discovered that I have not answered the letter you wrote me a couple of weeks ago, and so hasten to answer it now. Being pretty busy, I laid your letter aside to think over what you wrote, and time slipped by without my writing you. I hope you are still with Mr. Penrose and still delivering proofs and jobs of printing, because those are two of the most important things you can do. Really, they are the beginning of making you a real printer, and you must learn their importance before you can start to set type or feed a job press.

I feel like writing Mr. Penrose to congratulate him on his keeping you this long, and to tell him I hope he will be able to keep you at it until you realize how important it is and what it will mean for you in the future. Taking a proof to a customer for his O. K. is one of the most important things in the printing business, and if a boy wants to get on, it will give him an insight into the business which no other work can do.

Too many printers think that they know it all, and that the customer knows nothing except to make complaints, or change the copy at the last moment and cause trouble generally. Nearly all customers know what they want the job for, and it is the printer's business to set it up in the proper style to fit the purpose for which it is intended. This means that proper instructions should be obtained from the customer in order to do the work right.

In delivering the proof you have a chance to meet the customer face to face and to hear any remarks that he may

*NOTE.—This is the third of a series of letters between Mr. Porte and a printer's "devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade.
Copyright, 1922, by R. T. Porte.

make, to take note of his criticisms, and try to learn just what is wrong with the job, if he complains. It is the customer's last chance to give instructions about the work, and by careful attention you can learn many things that will help you later when you attempt to set a job for some particular and fussy customer.

Whatever *your* ideas may be, the fact is brought home to you that the customer has the last say, and it is better to know what he really wants before the job is set than to set it up wrong and have to do it over. Most printers know what the customer *should* have, but the customer usually wants what he wants, and doesn't care much for the typesetter's opinion. He wants the work done neatly and accurately. This is what I wish to impress on you. The work must be done accurately, and you know that when a proof is delivered with the words all spelled correctly and the display harmonious the customer will be pleased.

I once knew a customer who always had to make some change in every job, no matter how accurately it had been set. Finally it was discovered that this man simply had a mania for making changes, so the foreman gave orders that in every proof sent to him there should be some error, not always the same one, but a transposition, or a wrong letter, or something easy to correct. The result was that this mistake was always discovered, and having made the correction, the customer was satisfied, and everybody was happy.

By delivering proofs you become acquainted with Mr. Penrose's customers, know their likes and dislikes, and when you really set type or print their work you will know just about what each man requires, and thus be better able to please him.

Do you get the point? If not, ask your mother why she buys groceries from a certain store. She will probably tell you that the delivery boy always brings her what she wants, and always has it at the house on time.

Here is something else to think about: Much matter and many books are printed about salesmanship, all pertaining to the fellows who go out and ask, "Any printing today?" and look sad when told that "the other fellow had a lower price." The boy or man who delivers the work is really the best salesman any printer can hire, if he is on the job. I can bet almost anything you are a good delivery boy, and that is why Mr. Penrose likes to send you on errands. You are as much a representative of the business as the salesman who gets the order, and often you can do as much good for the business by being courteous, neat and obliging and by delivering the packages in good shape.

Mr. Penrose, if I remember right, is very careful in having his printing wrapped carefully, using good boxes for his letterheads, putting all forms and everything possible in packages of 500 and labeling them. Probably you do this work, and have been told to do it carefully and neatly.

What use is it for Mr. Penrose to set a nice job, print it properly, and then have the work delivered in packages that are anything but a credit? All the other work is done in vain if the work is not properly delivered.

It does seem like a loss of time to keep on running with proofs, delivering work; yet when you stop and think, is not the work you are doing one of the most highly important things about the plant?

When your sister's beau sends her a package of candy, doesn't he pick out a good looking box? In fact, he pays more attention to the looks of the box than to the candy, trusting that the contents are all right if the box is. He sure does, and your sister is tickled pink with the beautiful box with the ribbon around it. Will not a buyer of printing be just as pleased if his work reaches him in the right way — not necessarily in fancy boxes, but at least in packages that will be a credit to the printing?

I am sure that sometimes you pull proofs, or that Mr. Penrose has you mark the proof off to show the size of the job when printed, and other things like this. It is part of your training, and should impress you with the fact that everything should be as near correct as possible before being submitted to the customer.

I said in my first letter to you that I was glad you had a chance to start with Mr. Penrose, because he is one of the few printers who actually send carefully corrected proofs to customers and also because he always delivers his work in good shape. Many printers do not do this. Because they wanted to "learn the trade" too quickly, they have never learned the rudiments. Mr. Penrose is teaching you more about the printing business than you realize. He is starting you right, and, perhaps unknown to you, is impressing you with the importance of even little things.

When later you set type, run the presses or do small bindery work, you will always know that the customer is the last one to get the job, and that if the work is not properly done he is going to complain. I am sure that you will not be kept on this work much longer, possibly another month, and then you will either learn to feed a press or set type. Young America is impatient, and wants to do things in a hurry, and that is the curse of most printing today. It is done too hurriedly, and the result is a waste of time in resetting, making corrections and perhaps reprinting the whole job.

Do you know what is the best piece of printing that has ever been done? It is the first book ever printed from movable types, the celebrated forty-two line Bible printed by Gutenberg around 1450 or 1455. Today the print is as black and as clear as it was the day it was printed. The impression is almost perfect, the spacing correct and, all in all, it is a wonderful piece of work, yet it was the first book ever printed from movable types and no better printing has ever been done. When I see some of the printing done today, with misspelled words, letters half printed or filled with ink, crocked, and all the other crimes, I stop to think what Gutenberg must think of the art he really started!

Yet many printers spend too much time on a job, simply because it is not started right, and hence much valuable time is wasted. It does not take any longer to do a good job than a poor one. Sometimes it takes much less.

Here are thoughts for you to apply to the work you have been doing, and lessons taught that will mean much for you when you finally have the privilege of working at the case or at the press. It is too bad that many boys placed as you are do not have these things impressed upon them more forcibly. If they did we would have better printers today. Perhaps I am an old fogy, but I surely hate to see some of the work that is called printing! It is anything but that. But, Mr. Penrose is also an old fogy, and a crank as you say, which is something you should be thankful for.

This is a longer letter than I intended to write this time, but I hope you will give my regards to your mother and sister, and tell your mother not to let you quit. Have patience and stick it out — it means so much for you.

Your friend, R. T. Porte.

THERE TO STAY

The pile of flints still to be broken was a very large one, thought the stone breaker, as he gazed at it disconsolately between his bites at a large sandwich of bread and cheese. A minister came along and gave him a cheery "Good morning," remarking afterward that he had a deal of work to get through yet.

"Aye," said the eater, "them stones are like the Ten Commandments."

"Why so?" inquired the genial parson.

"You can go on breaking 'em," came the reply, "but you can't never get rid of 'em."—*The Christian-Evangelist.*

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Form of Certain Compounds

C. H. S., Barton, Vermont, asks: "Will you kindly tell me whether the following phrases are used correctly or not: Hillsdale Farm's six-week-old pullets. A six-years-old child. Three two-years-old colts."

Answer.—The first is correct and the other two are not, according to established usage in making compounds, as a ten-foot pole, a bookmaker, not a ten-feet pole, a booksmaker. Using the singular form, while not subject to an expressed rule, is the prevalent practice.

National Capitalizing

W. T. T., Manchester, Massachusetts, writes: "An article printed in our weekly publication said, 'The enlarged fields of action of trust companies and national banks have made it possible,' etc. The proofreader claimed that the words National Banks and Trust Companies should be capitalized; the editor says nay; which is correct?"

Answer.— Either is correct, according to the choice of the person in authority. On general principle there is no reason for capitalizing trust companies or national banks, and for such ordinary use the proofreader would be wrong and the editor right. Usually a proofreader should insist on lower case; but if an editor or an advertiser wants capitals, then capitalizing is correct.

Various Puzzles

F. H. M. M., Washington, D. C., asks: "1. In a high school paper which is printed in our shop, the heading of an article read 'Whom would you like to be?' When correcting proof this was changed to read 'Who would,' etc. But when the revised proof was returned from the school, the heading had been restored to read as it had read originally. (Of course we printed it 'whom.') Is there good authority for the form 'whom' in such a sentence — now? I should suppose that such use was good at one time, for we find in the Authorized Version of the New Testament (Matt. 16:15) 'Whom say ye that I am?' But the Revised Version has changed this to read 'Who say,' etc.

"2. Some months ago there was running in the papers a discussion concerning the expression 'It is me,' or something similar. If the matter was discussed in THE INLAND PRINTER, please state in what issue or issues, or reproduce the substance of the discussion.

"3. Suppose a question ends with an abbreviation (for example, Is he due at 3 p. m.?), should there be both a period and a question mark?

"4. In preparing manuscript for the typesetters, in order to distinguish 'u' from 'n,' it has been the practice in our shop to underscore 'n' or overscore 'u,' following the German practice. It seems, however, that in some shops the practice is just the reverse. What is the usual practice?

"5. In setting such forms as 'two hundred, ten' (that is, without the word and), how should the expressions be punctuated, if at all?"

Answer.— 1. Who is nominative and whom is objective. In the sentence under question the pronoun is plainly nominative — that is, merely names the subject, not an object or one subjected to action — making the correct word who and making whom incorrect. Such errors are frequent, mainly when other words come between the pronoun and verb, as here. True grammar never authorized the use as in the Authorized Version, but the people of that time were more tolerant of grammatical looseness than those of the reviser's time. Of course the printer was right in doing what he was told to do, but what he printed was not grammatically correct.

2. I have discussed such matters frequently, but will try again. It is asserted by historians that "It is me" is as good historically as the admittedly more correct "It is I," which latter uses the nominative form properly instead of the objective improperly. The wrong form has always been and is much used, still it is not and never was good grammar. We see how bad it is when we realize what ignorance would appear in saying "Me am it," which is identical in expression with "It is me," and which even dullards would not say.

3. The abbreviating period does not make any punctuation unnecessary except the use of another period as the end of the sentence.

4. Proper care in writing always makes the letters plain. As very few writers do make the plain distinction in form, however, it is safer for every one to make a mark over or under each. The usual practice is to make a line across the closed part of the letter — that is, over n and under u — the only logical way. I never knew that the opposite is German practice.

5. No punctuation is needed.

A Question of Tense

H. M. K., Orland, California, writes: "Will you kindly give your opinion as to the sentence 'John Smith, who had been visiting at this place for the past month, left yesterday to return to his home in Iowa.' I have been criticized in using had rather than has in the above, but maintain that the use of the preterite in the principal verb makes improper the use of the present, or 'tense of vision,' in the leading clause of the sentence."

Answer.—The sentence as quoted is correct. Smith's doings up to his leaving became past when he left, consequently it is right to say that he had been visiting. But I should not call either had or has actually improper, for I can perceive how some good speakers would reason in favor of the latter so that I could not easily prove it wrong. I should not criticize either way.

HIGH VISIBILITY

Patron (crossly): Say, waiter, what are these black specks in my cereal?

Waiter (after a close inspection): Dunno, sir, unless it's some of them vitamines every one is talking about now.—*Life.*

A Collection of

BLOTTERS

Selected from a wide range of specimens submitted to The Inland Printer, and shown, not from the standpoint of artistic typography, though some of them are high grade typographic specimens, but for their suggestive value to the printer who desires to produce some blotters for his own use in advertising



MAY, 1922
THE INLAND PRINTER
CHICAGO

THE HOLMES PRESS

1922			MARCH			1922
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	☘	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

"We have made a reference file of The Holmes Press blotters," says a business acquaintance. He has found these blotters very useful to him in his advertising work because

They show the various type faces in present vogue
Their typography is correct in proportion and design
The color combinations are unusual and harmonious

You can start *your* file now.

This blotter is set in Caslon No. 471 and Italic

1315-20 CHERRY ST
PHILADELPHIA

If one job you do is better than another one, it only proves that the next one can be better still, doesn't it? It makes life very interesting to believe that about what you are doing

J. M. BUNDSCHO, *Advertising Typographer*

58 EAST WASHINGTON STREET · TELEPHONE RANDOLPH 7293 · CHICAGO

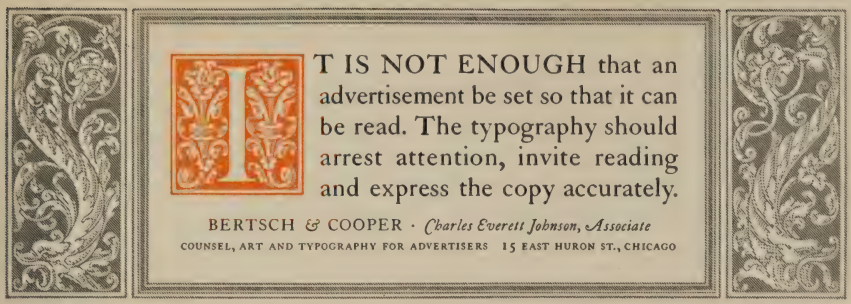
Here Type Can SERVE *You*

You can have prosperity if you are willing to pay for it with faith, work and cooperation.

—*Rotary Club*

The Printing House of WILLIAM EDWIN RUDGE, *Mount Vernon, N. Y.*

NOTE.— With one exception, marked on the last page, the original copies from which the blotters in this insert were reproduced were approximately 9 by 4 inches in size.



Original in three colors. Border, here shown in Ben Day, was in a light tint.

RIGHT NOW, as you read this, you are getting an example of what we believe type should do in an advertisement. Its job is to deliver a message without making the reader conscious of the messenger.

J M. BUNDSCHO 58 *East Washington Street* · CHICAGO



Buy, build, work and create a job for every man. Prosperity for all.

—*Rotary Club*

The Printing House of WILLIAM EDWIN RUDGE, *Mount Vernon, N. Y.*



In *ye* Olden Times

every printer took pride in the making of his rollers and often boasted on how good they were, but when faster presses were introduced his rollers would not stand up under the strain, so many experiments were made before a roller was made that would do the work.

With the increasing number of printing plants the making of rollers became a business, and today it is quite an industry. It no longer pays a printer to make his own rollers, as he can now buy them cheaper and get a better product.

Get ready for Summer Rollers

Although we do not claim to have the largest plant, we have a modern factory —and what counts most—*years of experience in manufacturing rollers that will withstand the wear and tear of the fastest presses.* Many of our customers tell us that the claims we make for our rollers is too modest.

WORTMAN ROLLER CO

GUS WORTMAN PROPRIETOR

1012 ELM STREET CINCINNATI

TELEPHONE CANAL SIXTEEN-NINETEEN

Don't Put Things off— Put Them Over!

When you have a printing idea, it is better to get it off than to put it off

The

RECORD COMPANY

Quality Printers

MAIN OFFICE: SAINT AUGUSTINE, FLORIDA
JACKSONVILLE OFFICE: HILL BLDG., PHONE 2578

921			DECEMBER			1921
un.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31



Two Direct Leads to Service

THE telephone is always the *quickest*, but the enclosed post card is at this moment the *easiest* way to get in touch with us regarding your next printing order, whatever it may be.

Let our representative call on you and help you solve your printing problems. We are always willing to assist in the planning of the better kind of printing.

C. Wolber Company, *Printers*
Plane and Academy Streets
Newark, N. J.

Telephone, Market 4551

1922			*February*			*1922*
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

"The man who has a thing to sell and goes and whispers it down a well is not as likely to collar the dollars as the chap who climbs a tree and hollers."

Until you put on a smile, you are not properly dressed for business



The
RECORD COMPANY
Quality Printers

MAIN OFFICE: SAINT AUGUSTINE, FLORIDA
JACKSONVILLE OFFICE: HILL BLDG., PHONE 2578

1922			JANUARY			1922
Sun.	Mon	Tue.	Wed.	Thu.	Fri.	Sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

QUALITY

ALL WORK of quality must bear a price in proportion to the skill, time, expense, and risk attending their invention and manufacture. Those things called dear are when justly estimated the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap.

¶ Beautiful forms and compositions are not made by chance nor can they ever in any material be made at small expense.

¶ A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures.

—*Ruskin*



1922			FEBRUARY			1922
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

THE RECORD COMPANY
Quality Printers

MAIN OFFICE:
ST. AUGUSTINE, FLA.

JACKSONVILLE OFFICE:
HILL BLDG., PHONE 2578

Good

effective, result-getting advertising is a force



Poor

non-selling, unproductive advertising is a farce



THE RECORD COMPANY
Forcible Printers

MAIN OFFICE: ST. AUGUSTINE, FLORIDA
JACKSONVILLE OFFICE: HILL BUILDING, PHONE 2578

1922			APRIL			1922
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						



DON'T be content with the printed matter you *have* to have. Dope out something new that will create new business.

THE OWL PRINT SHOP
"The Best is None Too Good For You"
Phone 3868 or 3869 Wheeling, W. Va. 917 Market St.

They copied all they dared to,
but they couldn't copy my mind,
So I left 'em sweating and stealing,
a year and a half behind.
—Kipling



Phone 3868 or 3869

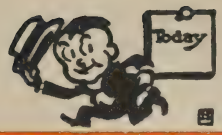
THE OWL PRINT SHOP
"The Best Is None Too Good For You"
917 Market Street Wheeling, W Va.

CHAS. M. PEARSON, *President* JASON M. ROBERTS, *Vice-President* JANE B. BROSHAR, *Treas.*

Buck up!
go after more business

The FLANIGAN-PEARSON *Company*
Sales Building Printing
TEN CHESTER STREET *Champaign*, TELEPHONE GARFIELD 1294

When you have Rush Jobs
—give them to a busy firm



WE excel in those jobs where time is limited, and as a result our plant is always busy. We solicit business not because we need it to keep our present force busy but that we may grow. Buyers of printing have absolute assurance when placing an order with us that there will be no disappointments. No job is too large or too small for our perfect equipment to handle. Try us on your next rush job and get some real service.

The Mark of a Quality Printer

TRIBUNE PRINTING WORKS, *Quality Printers*

TELEPHONE NO. 10 — WISCONSIN RAPIDS, WISCONSIN

It's Very Simple

A camel has an easy job making his getaway thru the eye of a needle compared with the fellow who tries to get results from poorly printed advertising matter. We have a staff of artists and write up men that will be glad to help you get results worth while.

AUGUST BECKER
PRINTING AND OFFICE SUPPLIES
300 Graham Ave. - Brooklyn, N. Y.
Phone Stagg 2887



Wise Words

"It is not a question of how much we ought to do, but of how it is to be done; it is not a question of doing more, but of doing better." —RUSKIN. To always do a little better is our ambition and we try to express it through our product. Some say our "expression" is perfect.

AUGUST BECKER
PRINTING AND OFFICE SUPPLIES
300 Graham Ave. - Brooklyn, N. Y.
Phone Stagg 2887



Printing: Born at the dawn of the Renaissance, turned the darkness of the Middle Ages into light and brought knowledge and freedom and happiness into the world · At its best today the art combines the traditions of the fifteenth century with the skill and facility of the modern craftsman.

FRYE & SMITH
• Better Printing •
850 Third Street, San Diego

(BLOT WITH THIS BLOTTER)

Forget at least a part of your troubles—let Caldwell Printing Co. print for you

Caldwell Printing Company
FIFTEEN THIRD AVENUE
ROME, GA.

1922			MARCH			1922
Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Size of original was 8 by 3½ inches.

QUALITY PAYS HANDSOMELY

IT is an old saying, but a true one, "that the quality will be remembered long after the price is forgotten." Our printing is readable, well-balanced, correctly displayed, and has a pleasing touch of individuality that will reflect credit upon your business. *MAKE US PROVE IT.*

TRUST BROTHERS PRINTING COMPANY

SEVENTY ROBERTS STREET, PITTSBURGH, PA.
BELL PHONE, GRANT 3990-J · P. & A., PHONE, PITT 4961

NOVEMBER 1921

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

Always Growing Bigger and Better

A PLEA FOR RESTRAINT

Why Dignified Copy and Simple Caslon Typography Will Make Printing More Effective

BY LEWIS C. GANDY

HERE is the problem that confronted a publisher and printer: To produce at reasonable cost a new magazine which by its appearance alone would immediately attract the favorable attention of educated people. And this is how the problem was solved: The subject with which the magazine proposed to deal was antiques, hence that name immediately suggested itself as the appropriate title of the publication. Next came the question of size. The correct answer was easily determined. In order to give sufficient detail to the illustrations it was necessary to have an ample page. It was found that 9 by 12 inches was neither too large nor too small. A smaller page would have given an insignificant appearance, as well as have prevented an adequate showing of the exhibits, which were to be a leading feature of the publication. A larger page would have given too bulky a publication, and besides would have greatly increased the cost. The size chosen had the further advantage of printing without waste on a 38 by 50 inch sheet, a size made in a greater variety of colors, weights and finishes than any other. Future paper requirements of the magazine will show the wisdom of this choice.

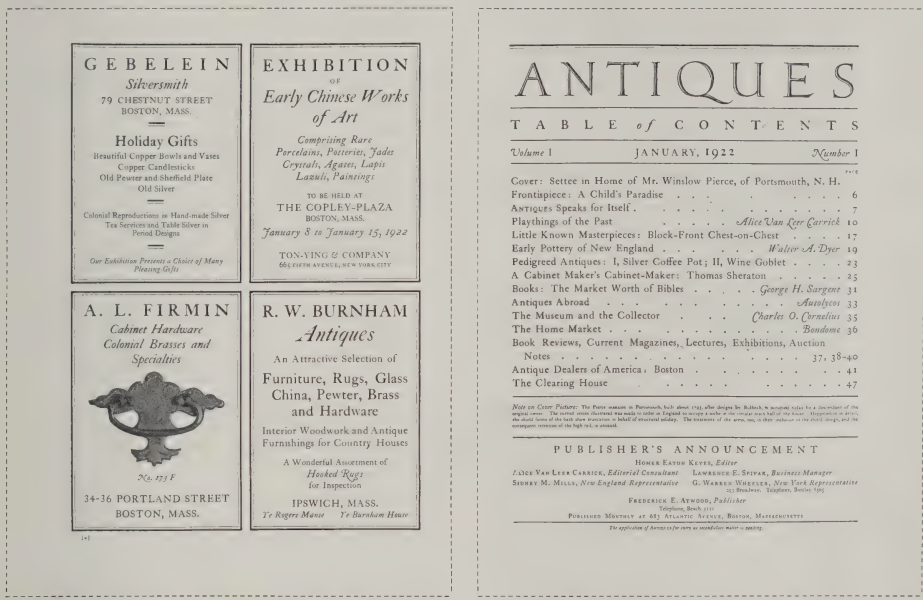
The next, and by far the most important, problem was the selection of the type face. A study of all the types available resulted in the decision to use Caslon for the text pages. As a result of more study, it was decided to go further — to take what seemed at the time a revolutionary step — and also use Caslon type for the advertisements, headings and legends; in short, to make it a Caslon magazine throughout. To a logical mind this choice was inevitable. Only Caslon type — as Caslon made it — would give to the publication that old-time flavor so essential to its success.

Because of the cost, and the impossibility of securing skilled hand compositors, it was not practicable to set the text pages by hand. Fortunately, there could be obtained a composing machine Caslon (the Monotype No. 337 series) that duplicates almost exactly the type face William Caslon I. cut with his own hands nearly two centuries ago. Moreover, there was available the larger sizes of the Monotype Caslon for headings and advertisements in both roman and italic, with plenty of "swash" letters and other quaint characters. With this equipment, and some study of examples of eighteenth century typography, it was not a difficult task to give to the publication a certain distinction, an antique atmosphere, coupled with grace and legibility, sharply differentiating it from other magazines in closely related fields.

Whatever may have been the original color, most of the printing that has come down to us from other days is on paper that time has mellowed to a cream or ivory shade. Therefore, an ivory paper was selected for the text pages, and one of a slightly darker hue for the cover, the many halftones with their fine details necessitating a coated stock.

Thus, by very simple and economical methods, aided by careful presswork, was produced a magazine that has struck a new note in the publication field — that critics agree is one of the handsomest periodicals ever produced in this country or abroad. It would seem that here is a lesson for printers, publishers, advertising agencies, and all who have to do with printing.

Let us first consider what it means from an economic standpoint to use only one type face for the entire contents of a magazine. Examine any newspaper, magazine, catalogue,


GEBELEIN
Silversmith
79 CHESTNUT STREET
BOSTON, MASS.

Holiday Gifts
Beautiful Copper Bowls and Vases
Copper Candlesticks
Old Pewter and Sheffield Plate
Old Silver

Colonial Reproductions in Hand-made Silver
Tea Services and Table Silver in
Period Designs

Our Exhibition Presents a Choice of Many Pleasing Gifts

EXHIBITION
OF
Early Chinese Works of Art

Comprising Rare Porcelains, Potteries, Jades Crystals, Agates, Lapis Lazuli, Paintings

TO BE HELD AT
THE COPLEY-PLAZA
BOSTON, MASS.
January 8 to January 15, 1922

TON-YING & COMPANY
665 FIFTH AVENUE, NEW YORK CITY

A. L. FIRMIN
Cabinet Hardware
Colonial Brasses and
Specialties

No. 173 F

34-36 PORTLAND STREET
BOSTON, MASS.

R. W. BURNHAM
Antiques

An Attractive Selection of
Furniture, Rugs, Glass
China, Pewter, Brass
and Hardware

Interior Woodwork and Antique
Furnishings for Country Houses

A Wonderful Assortment of
Hooked Rugs
for Inspection

IPSWICH, MASS.
Ye Rogers Manse *Ye Burnham House*

ANTIQUES

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Note on Cover Picture: The Paine mansion in Portsmouth, built about 1763, after designs by Bulfinch, is accepted today as a descendant of the original owner. The carved settee illustrated was made to order in England to occupy a niche in the circular main hall of the house. Preservation of details, the shield forms of the back show restoration in behalf of structural solidity. The treatment of the arms, too, is their exclusive of the shield design, and the consequent retension of the high rail, is unusual.

PUBLISHER'S ANNOUNCEMENT

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant* LAWRENCE E. SPIVAK, *Business Manager*
SYDNEY M. MILLS, *New England Representative* G. WARREN WHEELER, *New York Representative*
[illegible] Broadway, Telephone, Bowling [illegible]

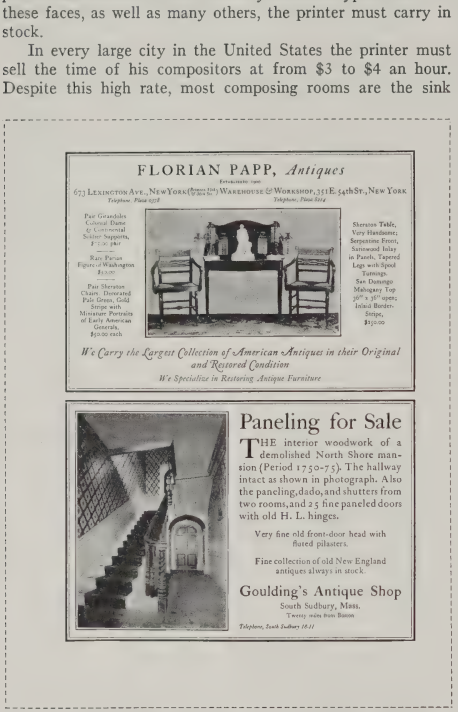
FREDERICK E. ATWOOD, *Publisher*
Telephone, Beach 4[illegible]
PUBLISHED MONTHLY AT 683 ATLANTIC AVENUE, BOSTON, MASSACHUSETTS

The application of Antiques for entry as second-class matter is pending.

Two pages reproduced from *Antiques*, an all Caslon magazine. Caslon typography and India tinted paper give a striking, antique appearance and prove conclusively that many styles of type are not needed to produce an attractive magazine.

booklet or advertising folder. You will probably find that the printer has used from two to twenty different type faces. All these faces, as well as many others, the printer must carry in stock.

In every large city in the United States the printer must sell the time of his compositors at from $3 to $4 an hour. Despite this high rate, most composing rooms are the sink



An advertising page from *Antiques*, showing the attractive displays obtainable with Caslon type.

holes down which are poured the profits earned by other departments of the business. The writer has in mind one composing room in Boston — there are ten thousand counterparts in this country — which has a thousand or more cases filled with type of all sizes and shapes. This means an enormous investment made necessary by the belief of the printer, as well as of the customer, that every job requires a different type face — that no magazine can be issued unless the advertising pages look like a score of typefoundry specimen books rolled into one.

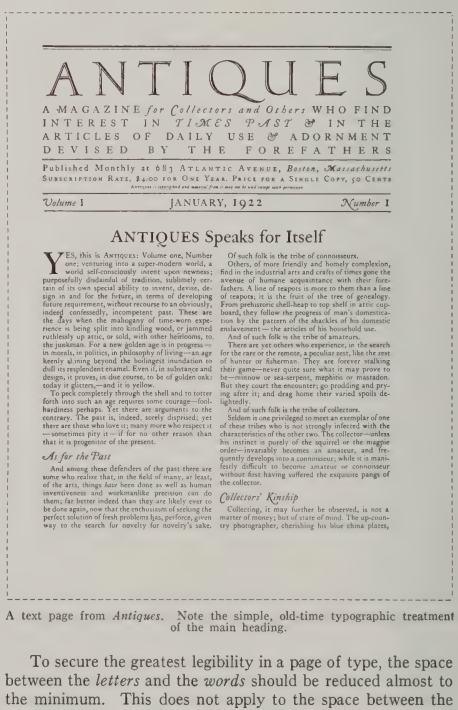
This heavy investment in type, its rapid depreciation, the valuable floor space it occupies, the time the compositor loses searching for the type case he desires, have a direct bearing on the composing room hour cost. Wipe out this evil and it is safe to say that printers could reduce their composing room charges considerably, their compositors would be more contented and a better class of work would be produced.

It is the writer's belief, gained by a quarter century of study and experience, that a composing room equipped only with all the sizes of Caslon type, both roman and italic, can satisfactorily produce any kind of printing. He has yet to find a job of printing, be it a business card, newspaper, magazine or book, which can not be set effectively in Caslon type. Regardless of the subject, whether it requires a masculine or feminine treatment, whether it calls for dignity or frivolity, Caslon type can be so manipulated as to convey the desired impression.

The great superiority of Caslon* over all other type faces is due to the fact that when examined under a magnifying glass the individual letters will be found to be rather crudely drawn, there not being any great uniformity in the curves, serifs, etc. Nevertheless, it is a graceful letter, because inherent in its design is a trace of a certain human element — the swing and grace of free hand penwork.

Another factor contributing to the legibility of Caslon is that it is a very closely fitted face, that is, the space between the individual letters is very slight. The reason a closely fitted type face is more legible than one showing marked gaps between the letters is that we do not read by individual letters, but by words. It is the word form, not the letter image, that is impressed upon the mind. Separate the individual letters of a word by too much white space and not only is the word form changed but another element — this same white space — intrudes and distracts the eye.

Perhaps the greatest advantage Caslon type has over other letters is that it is " fool proof." The most ignorant compositor, or agency layout man, can not produce in Caslon type a job that is entirely bad. This is because of the long descenders on such letters as the p and y, which prevent the huddling together of the lines on a page.


ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Published Monthly at 683 Atlantic Avenue, *Boston, Massachusetts*
Subscription Rate, $4.00 for One Year. Price for a Single Copy, 50 Cents

Volume I JANUARY, 1922 *Number* I

ANTIQUES Speaks for Itself

YES, this is Antiques: Volume one, Number one; venturing into a super-modern world, a world self-consciously intent upon newness; purposefully disdainful of traditions, sublimely certain of its own special ability to invent, devise, design in and for the future, in terms of developing future requirement, without recourse to an obviously, indeed confessedly, incompetent past. These are the days when the mahogany of time-worn experience is being split into kindling wood, or jammed ruthlessly up attic, or sold, with other heirlooms, to the junkman. For a new golden age is in progress — in morals, in politics, in philosophy of living — an age keenly aiming beyond the holingest inundation to dull its resplendent enamel. Even if, in substance and design, it proves, in due course, to be of golden oak: today it glitters,—and it is yellow.

To peck completely through the shell and to totter forth into such an age requires some courage—foolhardiness perhaps. Yet there are arguments to the contrary. The past is, indeed, sorely dispraised, yet there are those who love it; many more who respect it —sometimes pity it — if for no other reason than that it is progenitor of the present.

As for the Past

And among these defenders of the past there are some who realize that, in the field of many, at least, of the arts, things *have* been done as well as human inventiveness and workmanlike precision can do them; far better indeed than they are likely ever to be done again, now that the enthusiasm of seeking the perfect solution of fresh problems has, perforce, given way to the search for novelty for novelty's sake.

Of such folk is the tribe of connoisseurs.

Others, of more friendly and homely complexion, find in the industrial arts and crafts of times gone the avenue of humane acquaintance with *their* forefathers. A line of teapots is more to them than a line of teapots; it is the fruit of the tree of genealogy. From prehistoric shell-heap to top shelf in attic cupboard, they follow the progress of man's domestication by the pattern of the shackles of his domestic enslavement — the articles of his household use.

And of such folk is the tribe of amateurs.

There are yet others who experience, in the search for the rare or the remote, a peculiar zest, like the zest of hunter or fisherman. They are forever stalking their game—never quite sure what it may prove to be—window or sea-serpent, maybolo or mastadon. But they court the encounter; go prodding and prying after it; and drag home their varied spoils delightedly.

And of such folk is the tribe of collectors.

Seldom is one privileged to meet an exemplar of one of these tribes who is not strongly infected with the characteristics of the other two. The collector—unless his instinct is purely of the squirrel or the magpie order—invariably becomes an amateur, and frequently develops into a connoisseur, while it is manifestly difficult to become amateur or connoisseur without first having suffered the exquisite pange of the collector.

Collectors' Kinship

Collecting, it may further be observed, is not a matter of money; but of state of mind. The up-country photographer, cherishing his blue china plates,

A text page from *Antiques*. Note the simple, old-time typographic treatment of the main heading.

To secure the greatest legibility in a page of type, the space between the *letters* and the *words* should be reduced almost to the minimum. This does not apply to the space between the *lines*. Here the eye resents any intrusion of the lines above or below the line being read. This means that there should be a liberal lane of white between every two lines of type on a page. With Caslon this lane can not be avoided, due to the length of the descending characters. Short descenders on types

*Reference is here made, as throughout this discussion, only to the No. 471 Caslon of the American Type Founders Company and the No. 337 (with long descenders) of the Lanston Monotype Machine Company. These are the only true Caslons on the American market.

cast on bodies that are too small characterize too much of the printing produced today. The object, of course, is to use as large a type face as possible, with the mistaken idea that mere size, regardless of the space between the lines, will secure legibility. This error is seldom found in books issued by well known publishers, but it is typical of a large percentage of present day advertising literature and magazine printing.

The reason is not far to seek. The printing of books is an occupation centuries old, hence the rules for doing good work



January, 1922 ANTIQUES 35

The Museum and the Collector*

By Charles Over Cornelius
Assistant Curator of Decorative, Metropolitan Museum of Art

THERE are three "publics" which must be considered in the service which a museum aims to render. First, the general public of casual visitors who wish simply to experience the pleasure which familiarity with beautiful things affords. Second, the special public of students—executive artists, designers, and archæologists of various periods of art or of restricted groups of material. And third, collectors who wish to increase their familiarity with fine examples in the field of their interest, their purpose being to establish standards for judging the quality of their own acquisitions.

For the third of these groups, and particularly the large number of persons who collect decorative art, there are certain aspects of museum policy and methods which, if known and understood, will assist materially in satisfactory utilization of museum collections.

The first of these is the policy of acquisition. The effort of an art museum should be to show, as fully as possible, typical works of all periods of art endeavor, and, of these types, the finest obtainable examples. Curious and freak pieces which vary widely from type, examples of workmanship which may be in a sense typical but are of poor design or workmanship should be excluded. A restricted number of variations within a type may be useful in showing the flexibility of design within one period or in one material, but the line must be carefully drawn at the point where these variations begin to constitute new classes in themselves.

*From speech to march Mr. Cornelius will use terms of museum method as museum acquisitions likely to be of interest to readers of Antiques.

Next to the controlling policy in acquisition, museum methods of arrangement and display are important to collectors. Two general schemes are here available and both are usually employed together. In one case the arrangement is by material, in the other, various materials are assembled by period. In an arrangement by material, for instance, all silversmiths' work will be grouped together, usually chronologically and by country; so too will be all textiles, ceramics, glass, furniture, and paintings shown in the galleries. This method enables a collector of plate to observe in a continuous series the development of the silversmith's art; the collector of furniture, that of the cabinet-maker, and so on. For certain purposes, this method is the most satisfactory.

The second method of arrangement, that by period, groups together as a whole the silver, ceramics, textiles, furniture and painting of one period, emphasizing not so much the technical side of each element as the general character, scale, and quality of one period of artistic expression taken thus as a whole.

Most collecting is done from one of three points of view—the esthetic, the historical or the utilitarian. The esthetic point of view em-

Period Arrangement in a Museum
Oak panelled room, circa 1 Louis XV. Panelling from dwelling, presumably of Most fr. Pompadour. Furniture and minor embellishments of the period. Assembled in the Metropolitan Museum of Art, New York City.

phasizes the art content and quality of an object whatever its material or period; the historical attitude allows its historic import or interest to outweigh the measure of its artistic quality, while a utilitarian collector assembles objects of decorative art for actual use, however carefully he chooses with discriminating care as to their artistic quality.

All of these viewpoints may be satisfied in the museum by a certain amount of period grouping. Of great popular-

Another text page, which shows how simple typography appeals to the eye.

are fairly clear and well defined. Advertising and magazine printing are comparatively recent developments of the printer's ancient craft, and because too often in the hands of charlatans, have suffered from their ignorance.

Of course, it depends chiefly on the character of the thing to be advertised, but in nearly every case booklets, catalogues, magazines and other forms of printing will achieve the greatest measure of success if in their design and execution the printer adheres closely to the standards of good bookmaking.

An almost sure indication of the work of charlatans in advertising, or of amateurs in printing design, is the extravagant use of bold face types. In printing of this character not only are the chief headings, as well as those of minor importance, set in very black types, but heavy gothic, both roman and italic, run riot through the text. Sprinkle this text liberally with such expressions as "pep," "red blooded," "two fisted," etc., and to every noun hitch a train of adjectives, and we have what the unthinking call good advertising.

It must be admitted that there seems to be a field for this sort of printing. The advertising of investments of a highly speculative character, such as oil companies, etc., seems to lend itself to this kind of publicity. Also any article very cheap in price, to be sold to the uneducated classes, appears to demand big black types and extravagant language. But all printers who respect their calling are thankful that this sort of advertising does not pay in the long run.

About the only legitimate use of bold face type is in the text of reference books, which are not read but consulted; and in printing on the darker shades of cover papers, where Caslon does not afford sufficient contrast, no matter how strong or bright the inks used. Outside of these limited fields, Caslon type will fulfil every requirement.

Architecture has been described as frozen music. Printing might well be called frozen speech. Caslon types, used in restraint, suggest the ordinary conversational tone of talking, while black, heavy types can mean only tumult and shouting. If a salesman were to talk to a prospective customer in the manner the average catalogue or booklet speaks, he would soon find himself on the sidewalk. With the booklet or catalogue, less effort is required to drop it into the waste basket.

With all printing of an advertising nature it would seem an axiom that the chief thing to seek is an atmosphere of truthfulness. This depends, primarily, upon the writer of the text. If he sets forth his argument clearly and logically, is sparing in the use of superlatives, and does not insist that the printer emphasize every other word, then his story will carry conviction — if the typographer does his part correctly. The typographer's part is to select Caslon types of good size, avoid lines of capitals as much as possible, eschew bold faces entirely, use liberal margins, and insist on the best presswork even if compelled to print on the cheapest machine finish paper.

If an advertiser is marketing a catch penny product and therefore must appeal to the more credulous part of the public, then freak arrangements, bad art and overbold types are in order. Indeed, there is a sound psychological reason back of such advertising. The street medicine faker in a Western mining camp uses similar methods. No doubt he gets results.

But the medicine faker's calling is peculiar, and the methods he uses are not adapted to building a permanent business of any magnitude. The reputable advertiser must meet the competition of those who are endeavoring to sell something for nothing, those who use the methods of the street faker. Therefore, he should emphasize in his advertising the difference between the worthy article he has to sell and that of an unfair competitor. Or, if his article is something new, and hence without competition, the same thing holds true. He should avoid any suggestion that it is not as represented. Not the easiest, but the most obvious, way to do this is to avoid exaggerated language, and use simple, restrained typography. In this connection, it is worth while to here repeat what has been said about advertising typography by Ingalls Kimball, an authority on the subject:

"Type is easy to understand when you think of it as a gentleman. It is very hard to understand when considered as a fop. Likewise, it is easy to read when arranged in the natural manner of its intention, and generally hard to read if made the subject of a process of garnishment and frippery.

"As a rule, when a printer is given a manuscript of any literary worth, he goes straight to a type case brimming with some nice, old family style of type and starts filling his stick. He sets one paragraph right after the other, the words properly spaced and the paragraphs properly indented, the capitals on the genuine proper names, and the periods where they used to be before George Bernard Shaw and the correspondence schools of advertising introduced prose libre.

"The *Saturday Evening Post* accords Irvin Cobb and Mary Roberts Rinehart equal courtesy in this regard. Ring Lardner, of course, doesn't qualify. But the *Post's* advertisers conduct a competition in typographic neurasthenia. Often I have wondered what the magazine would resemble were its makeup reversed; if the reading matter were set up like the advertisements and the advertisements set up like the reading matter.

"It is a point to remember, the distinction between reading matter and advertisements. It is the whole reason for typographic hysteria in advertising. The effort to emphasize the

distinction, apparently, is responsible for all the weird and wonderful forms of type composition extant. Yet it would seem the function of an advertisement is first to get itself read.

"Given a fair typographic experience, a little common sense and somewhat of reverence for the original types and their purposes, and any one can set up any 'ad' effectively the minute he realizes that an advertisement is reading matter. But so long as an advertisement is considered in the light of a trick or the result of crystal gazing, so long is typography likely to be complicated, difficult, and perhaps appalling."

If a clear, logical, restrained arrangement and simple, straightforward Caslon typography constitute a good advertisement, then why is there so much bad advertising in our newspapers and magazines? A fair question, easy to answer.

There are several million women in this country who believe they are wonderful contralto singers. Yet there is only one Schumann-Heink!

What is true of singers is equally true — more true, to tell the truth — of advertising writers and advertising designers. Not many are adapted to these callings. Fewer still of this limited number have the industry and application to study advertising thoroughly.

"There is a good show at the Blank theater tonight." "This is a fine day for golf." These, or a thousand other reasons, are why we have so much bad advertising — why so many advertisements are "faked" by means of a fog of words and a "punchy," "catchy," bold face headline. "Attention's the thing. Hit 'em in the eye." Thus is the conscience salved.

Such is the easy way to produce advertisements, but it is not the right way, and as advertisers learn more about the subject they will find it is not the successful way. No matter what unthinking persons may say, the only way to produce successful advertisements is to dig — and then dig some more. If you are adapted to the work and burn enough midnight oil, eventually you will get down to the fundamental principles of advertising. And you will then discover that these principles apply just as much to your personal conduct as they do to advertising. They are merely honesty and sincerity, and if your advertisement is to be worth while, it must be based on these principles.

And, when it is completed, don't be surprised if it seems to demand a simple Caslon typographic dress.

HISTORICAL EDITION A BIG SUCCESS

BY WARD L. SCHRANTZ

DURING the latter part of August the *Evening Press*, of Carthage, Missouri, found advertising rather slack, as it was in many other places about that time. An annual picnic which was to be held on September 1 by the old settlers of the vicinity suggested that a special edition, which would be welcomed by advertisers, might be issued in honor of the occasion. An historical edition on September 1 was the result. Carthage, like every other town in the United States, has a history if anybody bothers to look it up. It was decided to have historical articles not only about the city itself but about the county as well, for more of the old settlers who were holding the picnic were residents of the rural districts than of the city.

First, in point of sequence, there was an article about the Osage Indians that had occupied the country before the white man came. Then there were a number of stories about the founding of the county back in the forties, these including descriptions of the early methods of agriculture, farm products, prices received, methods of living of the early pioneers, etc.

Then came the Civil War, and to this a whole section was devoted. The official records of the Union and Confederate armies, old county histories, old settlers who had lived in the county at the time of the struggle, soldiers who had fought in the region and later moved to the locality to reside, every known book written on the war in this part of Missouri were consulted, and out of the mass of material gathered was spun a connected and complete story of the events of the Civil War in Jasper county, the first one ever printed.

Reconstruction days, the rebuilding of Carthage, which had been burned, the return of the refugees, the dying out of bitter feuds which started during the war — all these furnished a wealth of interesting tales. Early transportation, the coming of the railroads, etc., also were subjects about which interesting articles were written.

A week before the day of the special edition a call was published asking old settlers to come in and register their names so that the proposed historical number could contain as large a list as possible of the "old timers" of the county. In answer to this a surprisingly large number reported, and an item, long or brief as the circumstances seemed to warrant, was written about each. This was one of the best and most popular features of the paper.

Numerous cuts were scattered through the issue. One of these showed the old court house which was burned by guerrillas in 1863. Views of the city square soon after the war and pictures of the same vicinity at the present time were shown on the same page. There were also a large number of portraits of old settlers, most of them illustrating the articles to which they pertained.

"But how about the advertising end?" some one asks. That was the best of all. When H. L. Howe, who is advertising manager and also advertising solicitor of the *Press*, sallied out to see the advertisers he was amazed at the results. From the first four firms seen, four full page advertisements were secured. It was evident that it was not going to be a question of how many advertisements could be obtained but how many it would be possible to set in the limited time before the edition was to appear. Every firm that had been in business any length of time was anxious to be represented — and the older it was the more anxious it was. Concerns that ordinarily could not be argued into anything larger than a four inch double column space were eager for half pages. Nothing less than a quarter page was sold for the sections in which the historical matter would appear. Many firms which had been in business only a short time were as anxious to predict what their history was going to be as the older ones were to tell what theirs had been.

When the special edition had first been contemplated it was decided that advertising and reading matter would be kept about equal, regardless of how the advertisers received the proposition, and this was adhered to. The *Press*, which has a circulation of a little over three thousand copies and usually runs eight pages, sometimes breaking into ten when advertising is brisk, appeared with thirty-two pages the day of the historical edition. The only reason there were not forty-eight or fifty-six was because there were not enough advertisement setters available to set the matter.

Needless to say there was a handsome profit realized from the number, and in addition considerable prestige was gained, readers and advertisers alike being well pleased. A flood of congratulatory letters poured in, expressing appreciation of the matter presented, and a very flattering resolution of thanks was passed by the old settlers' association which held the picnic. Yes, the historical number was a big success.

A similar edition can be put out almost anywhere and with equally happy results. There is a wealth of historical matter for any paper that will dig it up, and the advertisers will gladly take liberal space, particularly when they are assured that there will be considerable extra circulation that day. This will mean a cheering amount of unusual profits. The next time business slumps try it and see.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

No Quitter Wins the Newspaper Game

There are times when the newspaper publisher gets discouraged and reaches the point where he wishes he could quit and take up some other game. Doubtless many publishers get that feeling occasionally in such times as these. Some do quit and try something else — and frequently regret it the rest of their lives. We have in mind a friend who sold out his good little county paper two years ago and finally landed in California, as his heart had longed for the "climate" and scenery. He wrote us not long ago that he is expecting to get back into the Middle West before long and if we hear of a good newspaper proposition there to let him know. Another good small daily, published by father and son, was sold last fall at their price, fixed after years of deliberation and on the fancy that they wanted to quit and take up something else. They bought it back recently at twice what they sold it for, after hunting all over the country for a proposition that looked as good.

Oh, yes, we'll admit there are many men who have quit the newspaper business to take on other lines of work, and have made great successes. But they always boast of their newspaper days until their last conscious breath, either for the enjoyment they got out of the game, or for the experience it gave them in handling affairs. If the great men of this country who are printers, newspaper men and editors, or have been at some time, would hold a convention, it would be the most notable gathering ever held outside the Disarmament Conference, and would include some of the men who took part in that. For every one who has been drilled into the profession of making and editing newspapers or handling printing, and then getting out of the business to stay, there are a dozen who get out and then fret and worry and sour on the world until they get back in, not because of the money they can make out of it, but because of the real life they live, the effort they enjoy, the work that they accomplish.

Not in any line of endeavor, we believe, is there the same chance and necessity for being in touch with every phase of life and business as there is in the newspaper field. Some call it the "newspaper game," and it is a game, a game of skill, intellect, zeal and endurance, in which the publisher is matched against the best in every other line. That is what makes the newspaper man such a good legislator and statesman, generally. He knows and has touched every interest in the whole catalogue of his community, from the cradle to the grave, and from the barber to the banker. Not a movement for community good and development can be considered without him; not a precept or principle is in vogue in the town or community without his touch or consideration. He usually is of broad gage enough to realize his duties and responsibilities, or at least should be. Then when he has capitalized his efforts of years and can stand aside and view the community of his life work, developed, organized, progressing, happy, prosperous and still ambitious, he can consider and enjoy such relaxation and have such pleasure in retrospection as few men in any pursuit can equal.

The newspaper man should fight for his place in the public scheme of things as a newspaper man and editor, not as one who has been such and, apologizing therefor, seeks some form of consolation. Selling out when temporarily discouraged to back up for a new start might be excusable, but to quit and shirk the responsibility is to admit weakness in one of the most interesting races that is catalogued in this life. Thank God for the strength and joy of life and the will to combat — and with that cast worry, the imp of Satan himself, into the discard.

Printing the Country News

A great deal of misdirected and wasted effort is expended on farm news departments of daily and weekly newspapers, according to the *Service Sheet* of the New York State College of Agriculture. But more newspapers slight the farm news than try to treat it even incidentally as a real part of the newspaper. Quoting the *Service Sheet:* "A survey of New York country papers not long ago showed that about one-half of the readers of the papers lived in the villages and one-half on the farms, yet even a casual scanning of the papers themselves shows that by no means is the proportion of village and country news fifty-fifty.

"It must be admitted farm news is hard to get. Country correspondents too seldom can be taught to recognize as news anything other than personals, deaths and weddings. Agricultural and rural organizations should be urged to furnish papers with news of their activities. Such associations could well afford to pay a secretary a small salary with the understanding that he would feel a special responsibility to get the news of that organization to the editors."

We are reminded that some months ago a young man, the son of a state leader in farm bureau organizations, addressed a newspaper gathering, and showed considerable dissatisfaction that possibly the town people felt above the country people, that the newspapers felt above mentioning the news of township farm bureaus and the social gatherings in the country districts. There was evident resentment in his tone and manner — and all from a false idea of the facts in the matter. We sought him later and impressed upon him the fact that the newspaper editor would be more pleased to have news of such gatherings in his near territory than the sponsors would be to have the news printed, and asked him if he had let the publisher know when and where such gatherings would take place, or if an invitation had ever been extended to him to attend. He said he did not believe any special effort had been made in that direction. "Well, then," we urged, "is it the fault of the newspaper publisher more than it is of others that the news has not been printed?" He admitted that it possibly was not, and agreed that afterward he would see that the publisher had an invitation to attend, or at least was given an opportunity to get the news.

The point is that publishers of country papers must realize their news district is wider than the limits of their own towns;

it is wider than their own townships; it is as wide as their reader area. And every time the news of that area is thoroughly covered, both as to town and rural news, it will be found that the reader area has widened. Social, educational, farm, stock and home news is as important in the country as in the towns, though more difficult to get. But it can be secured, and easily, since telephones are installed everywhere now, and automobiles can make speedy visits to any locality.

Reprinting the general space filling matter handed out by departments of agriculture, by specialists and farm papers is not altogether bad, but it is not all the rural paper should expect to give if it really wishes to be considered of prestige and service in its community. The field is widening, and the importance of the country paper is extending rather than diminishing — if it is a real country newspaper.

National Country Newspaper Association

Country publishers of the Middle Western States have started a movement looking to the organization of a national coöperative association of local or country newspapers for securing and handling foreign advertising through agencies.

A meeting of representative progressive country publishers from Iowa, Minnesota, Nebraska, South Dakota and Missouri was held in Sioux City on March 24 for an informal discussion of such a proposition. The conclusion at this meeting was that a national coöperative association can be organized, with a director or manager for each State, all these managers to constitute an executive committee or board of directors with full powers to contract with foreign advertising representatives, create headquarters and make up lists. The purpose of the organization as expressed by all present was that these representatives shall deal only through advertising agencies, or with direct advertisers who can not use agencies, for the purpose of directing into the country press a larger volume of foreign advertising which is now seeking to get in, but finds the way most difficult, if not impossible. All local or country papers would be admitted on the same terms, and all States would be included in the organization on the same conditions.

With an organization of three to seven thousand country newspapers, and with rate lists and territorial information compiled for the use of advertisers, it is possible that a considerable volume of new business can be directed to these country papers, whose chief asset will be their purpose and ability to coöperate with local dealers. For some time past it has been evident that the country newspaper field is gradually being broken up into many different organizations and represented by many different concerns, resulting in confusion to the agencies and advertisers, as well as in little genuine coöperation for definite results. If this situation can be changed to one large organization directed by its own state managers, with full power to make the terms on which papers can be included in the membership, and this membership then own and participate in the business of the association according to the amount of advertising placed with each paper, there is an ideal which a few years ago would have appeared as impossible as that the nations would gather and agree to disarm to prevent future conflict.

This is an era of coöperative effort and understanding. It is seen in the conference of nations; in the farm bloc of the United States Senate; in the American Farm Bureau Federation; in the petroleum institute of New York, where all the oil companies are represented in coöperative agreement; in the thousands of farm elevator companies, newspaper associations, advertising clubs, commercial clubs, business congresses and labor unions. Separately, the small units composing these organizations have found themselves helpless or greatly handicapped. With millions of readers and loyal constituents, and a membership largely selective, these country newspapers might be directed as one large business institution both for protection and for service.

Observations

We observe from reports that most of the newspaper conventions held since the first of the year — and they have been quite numerous — have been attended even better than usual. In fact, some of these conventions held now under conditions where the publishers have to pay the full carfare going and coming, pay the prevailing hotel rates, pay for everything else on the modern basis, are attended better than ever before and



Striking and interesting cover of special magazine edition of the Denver (Colo.) *Daily Record Stockman*, the original of which was printed in red-orange and black from halftones.

better attention is given to the sessions. In other words, business is business, and conventions are neither joyous junket trips nor booze parties de luxe, as history indicates some were before the era of Volstead. Questions discussed are of real value and are for newspaper betterment, and usually from the business standpoint more than the ethical or editorial, for the reason that " the beatitudes " flourish best and get more consideration when backed up with the power of independence.

A general massed attack is being made just now by all classes of American publications on the U. S. postal rates for newspapers and periodicals. Every effective publishers' organization in the country has been enlisted in a memorial to Congress asking that the war postal rates be abandoned and that second class postal rates be set back to the second advance, made in 1919, which advance yielded in 1921 over $25,000,000, while during the current year it is estimated the last advance will boost publication postage revenue to $33,000,000, or practically three hundred per cent above that of 1918. The outcry now is against this last advance, and the "American Publishers' Conference " is conducting the campaign to modify the postal laws. Probably Congress never had a more determined or insistent demand for action on anything than is being applied in this matter, and even in the face of much needed revenue it may be possible to modify the law, though it has been taken for granted Congress is opposed to such change.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

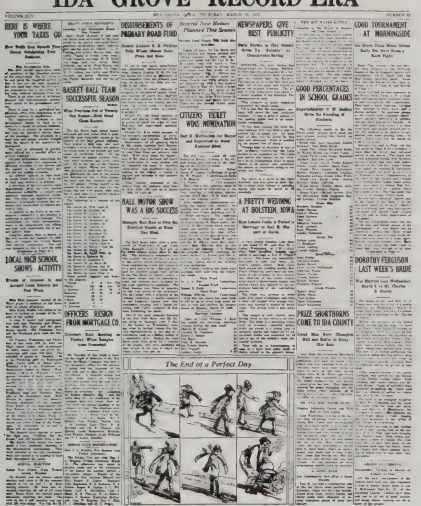
BY J. L. FRAZIER

The Cedar County News, Hartington, Nebraska.—The advertisement used to promote the sale of greeting cards and booklets is attractively set and appropriately illustrated. We are not surprised that it sold a large amount of holiday job printing. The advertisement is reproduced, as we believe our readers will be interested in it, not only as an example of typography but as a suggestion of how they can work up some extra business next holiday time.

Ida Grove Record-Era, Ida Grove, Iowa.—Your March 16 issue is a mighty good one. We are reproducing the interesting and well balanced first page just to show other readers how to get up a good first page. Printing is good, too, and while the advertisements are satisfactory they are not of the same high standard as the print and makeup. The major display of some of the smaller advertisements is wofully weak and in others the fact that several and widely different type faces are used makes them displeasing to the eye. Hence, maximum possible effectiveness is not achieved.

The Gilbert Herald, Gilbert, Minnesota.— Your Christmas edition, which was either delayed in transit or got off to a bad start in this direction, is an excellent one. Print and makeup are both good, and the advertisements, while not to be marveled at, are satisfactory. The holly border so extensively used on advertisements is weak in tone as compared to the display types and detracts from the strength of the advertisement as well as from the appearance of the paper. This fact, however, that this border was appropriate to the season and helped add the right atmosphere is a good enough excuse. On ordinary, regular editions, and as a rule, match the tone of the advertisements with borders of equal strength.

THE third annual Spring Fashion Show of the School of Journalism, University of Missouri, was given on February 22 by the Women's Journalism Club in collaboration with the clothing merchants of Columbia, where the University is located. On the day before the show a ten page supplement was issued with the regular edition of the *Columbia Evening Missourian*, a daily newspaper published by the students. All the work of preparing the supplement, both on the fashion articles and on the advertising, was done by the journalists. The purpose of the supplement and show was to advertise the


AMERICAN LEGION ST. PATRICK'S JUBILEE DANCE, IDA GROVE ARMORY, FRIDAY EVENING, MARCH 17. TODD'S ORCHESTRA

IDA GROVE RECORD-ERA

HERE IS WHERE YOUR TAXES GO

DISBURSEMENTS OF PRIMARY ROAD FUND

NEWSPAPERS GIVE BEST PUBLICITY

GOOD TOURNAMENT AT MORNINGSIDE

BASKET BALL TEAM SUCCESSFUL SEASON

CITIZENS TICKET WINS NOMINATION

GOOD PERCENTAGES IN SCHOOL GRADES

HALL MOTOR SHOW WAS A BIG SUCCESS

A PRETTY WEDDING AT BOLSTEIN, IOWA

LOCAL HIGH SCHOOL SHOWS ACTIVITY

DOROTHY FERGUSON LAST WEEK'S BRIDE

OFFICERS RESIGN FROM MORTGAGE CO.

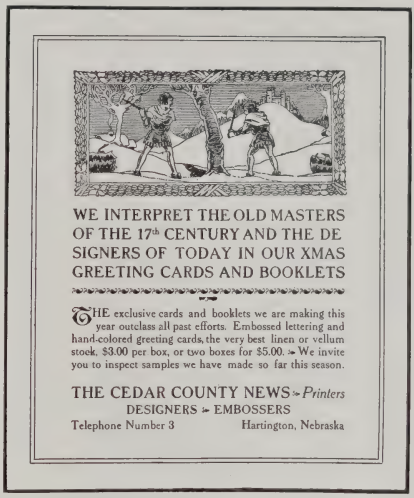
PRIZE SHORTHORNS COME TO IDA COUNTY

The End of a Perfect Day

Here's what we call a "peach" of a first page and it comes from the State famed for fine "country" papers, Iowa, and the town of Ida Grove. An excellent first page, however, is not the only good feature of the *Record-Era*, for it is admirably printed and is well made up throughout.

Columbia merchants' spring clothing and to give the people of the town hints on the latest styles. THE INLAND PRINTER was favored with a copy of the supplement, as well as the regular edition of the paper, and finds in both many admirable qualities. Advertisements are interestingly and attractively arranged, and set in legible and pleasing types are all that could be desired. The makeup is excellent, advertisements invariably being pyramided, which goes to show the students in journalism are getting the right kind of instruction. One of these days we are going to have more properly made up pages to review in this department than we now receive. The print is excellent, the first page exceptionally well arranged and balanced.

B. M. GOULD, Mount Pleasant, Michigan.— Aside from the fact that the name of the paper across the top is not of a pleasing type, and seems altogether insignificant in view of the page size — and that three single column four or five inch advertisements appear thereon, one of them in the last column and at the top — the first page of the *Enterprise* is very good. Presswork is also satisfactory, but the advertisements are very poor as a result of the use of such a great variety of type styles in the display. Is it not possible that you have enough of some one style that all the pronounced display lines throughout the paper could be set in it? Also, it would be better if you would standardize on one size of rule for the borders, as that, too, would lead to better harmony. Last, but by no means least, is the placing of advertisements. These, we note, are located here and there, all over the page, without semblance of system. We urge that you adopt the pyramid as the first step toward improving the appearance of the *Enterprise*. Simply group the advertisements in the lower right hand corner of the page, the largest display in the corner and the smaller displays around it. This is the style followed by the largest and best newspapers in the United States, papers the publishers of which, we believe, know what they are about.



This advertisement from the *Cedar County News*, Hartington, Nebraska, is not only a stylish one but it proved successful in turning in a lot of orders for Christmas greeting cards, folders and other holiday printing, mostly in colors.

Denver Daily Record Stockman, Denver, Colorado.— Your special "Stock Show Edition" for 1922 is a fine one. The striking and interesting cover is reproduced herewith, but shown in one color it is an injustice to the designer and printer, as the original is printed in red-orange and black from halftone plates. In view of the light weight and none too highly coated paper used the printing is excellent on the type as well as on the many halftones in the issue. Advertisements are also good. They would be better, and the appearance of the paper as a whole would be improved, if lighter and more pleasing display types had been used, but we realize the advertisements are far better than is characteristic of such editions. You have gone farther toward refining the appearance of live stock breeders' advertising than any publisher within our knowledge. Keep "edging forward" little by little — if you can't get them to it in a single bound — and one of these days you will develop a much higher standard of excellence in that branch of the publishing field.

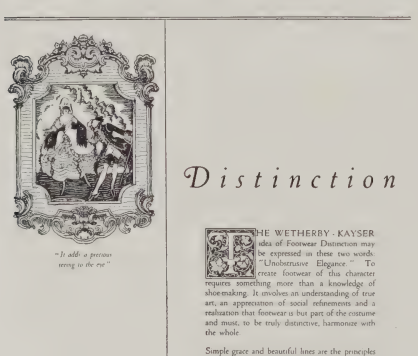
The Mountain Eagle, Jasper, Alabama.— You can all feel mighty proud of the special edition of February 22, featuring the State Conference of Women's Missionary Societies. Unlike most "special" editions it is not featured by advertisements and apparently was not issued merely as an excuse to get a lot of extra advertising. There is not a display advertisement — not an advertisement of any kind — on any one of the eight pages of the first section. This section is filled brim full of interesting news about the convention and about local churches, profusely illustrated with halftone portraits of prominent church people and pictures of the local churches. Seldom are halftones so admirably printed in a newspaper, and on news stock, as are those of this edition. Makeup is attractive, too. The second section, the regular edition, is likewise well printed, and the advertisements are satisfactory although not outstanding. The smaller displays are weak, the important lines in them are not brought out sufficiently strong. The only large advertisement, a half page, is set in needlessly large type. It would have been more effective, we believe, if the type of the body at least had been smaller and if there were more white space, because, then, the appearance would have been more inviting. On some of the pages the advertisements are pyramided, while on others they are arranged poorly. The last page is particularly bad, as the entire top of the page is covered by the large advertisement mentioned. Advertisements should be grouped in the lower right hand corner of the page.

The Dassel Dispatch, Dassel, Minnesota.— Your special Christmas issue is a dandy. Print is excellent, the makeup of first and "inside" pages is exceptional and the advertisements are remarkably good. Clean and simple display, in which white space is given the consideration it deserves, are characteristic of all advertisements, a representative example of which is reproduced.

Canton Daily Ledger, Canton, Illinois.—The twenty-four page second semi-annual "Dollar Day" edition is noteworthy, chiefly because of the large volume of display advertising, most of which is well handled. Every advertisement, however, would show up to better advantage if the printing were better, offset and smear being particularly noticeable on the first side printed, a characteristic of work done on perfecting presses when ink, rollers or blanket are not in good condition. Makeup is very good indeed, pyramiding of advertisements being the rule rather than the exception.

J. E. STRONG, Berea, Kentucky.— Considering the apparent limitations of your equipment we consider that you have done very well indeed on the two page advertisement circulars. With an antique old style — Bookman — for the body, and Cheltenham Bold used for the minor display, the fact that the major display line in each advertisement is set in wood block letter type is not a serious fault, though, of course, more stylish letters would have been better. If there is any fault to be found with either of the bills it is that the marginal spaces around type in some of the panels is not uniform. This, however, is a fine point and does not materially affect the publicity value of the circulars. Nevertheless good and uniform margins are the mark of careful workmanship — and of the craftsman — a desirable rather than an essential quality.

F. JUDE, Racine, Wisconsin.—The *Times-Call* is well printed, for a newspaper. The qualification merely means the print is not as clean, clear and uniform as we would expect on a magazine or a book. The first page is likewise good and though the makeup is what we would call semisensational, and



One of a series of characterful good will advertisements produced by Wendell W. Fish, Los Angeles, California, for the leading quality shoe store of that city. Refreshingly refined in comparison with the usual run of newspaper advertisements, display of this character is certain to exert a powerful influence both in attracting attention and in influencing readers. We should have more advertisements like it in our newspapers. The old bugaboo that to be effective an advertisement must be set in big and bold type faces has been just about shot to pieces.

we do not like sensational makeup, we must admit the heads are well arranged as well as set. If you could get two or three of the larger one column heads in the lower part of the page we believe an improvement would be noted, for on all the copies sent to us the heads are bunched at the top of the page. The makeup of the "inside" pages is all that could be expected, and as the advertisements are arranged according to the pyramid an effect of order is apparent throughout. As for the advertisements we find them handled well. Any criticism would apply to the types used rather than to the manner of their use. We don't like so much bold type and honestly believe nothing is gained in the end by any one advertiser when all or most of the advertisements in a paper are displayed in big, bold type. It would be a different story if all were light face except one and that one bold, for, then, the bold one would have contrast and would stand out above the rest. There is no effective display contrast between advertisements when all of them are set in large and bold types.

Lufkin Leader, Lufkin, Texas.— From a mechanical standpoint, the first page makeup and presswork are the best features in the *Leader*. Advertisements are quite consistently overdisplayed. In some of them the display is too large and too many lines are brought out, while in others only the first mentioned fault is evident. The appearance of the pages containing advertisements is displeasing, not only because of the extravagant display when the page as a whole is considered but because condensed and regular types are often found



Simply arranged, carefully balanced and easy to read page advertisement from the Dassel (Minn.) *Dispatch*. The display is sufficiently large, particularly since such careful consideration has been given to the proper distribution of white space in the advertisement.

close together in the same advertisement. Furthermore, the variety of borders used detracts from the appearance of the pages, as does the fact that no system is practiced in the placing of advertisements. On one page we find them in the upper right hand corner, with very few on the page; on another we find a great many advertisements scattered all over, with the reading matter "sandwiched" between. The pyramid makeup is desirable because if followed throughout all pages an effect of order will result, and also because when the advertisements are grouped in the lower right hand corner the reading matter is necessarily in the upper left hand corner where it is most convenient to the reader. Furthermore, being massed in one place, its extent is magnified rather than minimized.

H. G. KRUWELL, Nevada, Iowa.— In general the *Representative* is excellent. The first page makeup is well balanced, and there is a nice variety in the styles of headlines employed, although in most cases there is not such a great distinction that harmony is violated. On some issues, however, we consider there are too many large gothic headings, which make the paper appear too sensational. Print is excellent, but we regret that the advertisements are not pyramided, particularly on those issues where the advertising is heavy. The idea that scattering advertisements over a page gives advertisers better service is, we believe confidently, founded upon a fallacy. No one in his right mind believes that more than a small minority of newspaper readers care more for the advertisements than they do for the news. That being the case, an advertisement placed in one of the upper corners of the page, besides adversely affecting the appearance of the page, is very likely to be passed by the great majority of readers, who will be more interested in the reading matter which follows, and then at the end of the page they will turn to the next. If the advertisements are grouped in the lower right hand corner of each page, in accordance with the pyramid makeup, the page and the paper as a whole are made better looking by reason of the system. Advertisements so placed will stand a better chance of being read, as the subscribers, having finished the news of the page, are then likely to give the advertisements attention during the natural pause before turning to the next page. The biggest and best newspapers of the world pyramid their advertisements and the biggest advertisers likewise "stand for" and prefer that the advertisements be so placed.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

H. Booth, New Bedford, Massachusetts.— Specimens are remarkably good.

The Marathon Press, New York city.— Specimens are all of excellent quality in every respect.

J. Dickie, Lorain, Ohio.—Your Christmas greeting folder is unusual, interesting and attractive. It has everything.

Wright Printing Company, Amarillo, Texas.— Specimens are attractive and interesting. The blotter is particularly good.

Stulce & Gerloff, Dallas, Texas.— Stationery forms are excellent. Our only suggestion is that the red should be made a trifle brighter.

Sapir Printing Company, San Francisco, California.—Your business card is good, the colors used in printing being especially pleasing.

Harris-Huntley Printing Company, Tacoma, Washington.—The folder, "Early Hints of Spring," is excellent, the cover being particularly good.

The Owl Print Shop, Wheeling, West Virginia. —The blotters are interesting and attractive. The design is good and the colors have been selected with taste.

P. A. Wagner, New York city.—The folder for the Ohio Society of New York and the ticket for the dinner dance of Crescent lodge are excellent in all respects.

Tunstall & York, Scranton, Pennsylvania.— Your letterhead is excellent in design and color, our preference being for the design printed on blue paper.

M. C. Henderson, Pittsburgh, Pennsylvania.— The work is of the best quality. We have no suggestions whatever that we are certain would result in any decided improvement.

Harry J. Remein, Rochester, New York.—The report for the Christian Reformed Church, printed from Caslon in blue and blue tint on India tint stock, is pleasing in all respects.

L. N. Cashion, Winston-Salem, North Carolina. —The dance program for the "Winstonians" is excellent, as is also the letterhead for Rockett & Hutchens Rollers Mills — in its class.

The North Dakota Banner, Devils Lake, North Dakota.—Your little magazine is attractively gotten up, and, although only an average grade s. and s. c. stock was used, the print is excellent.

Memphis Linotype Printing Company, Memphis, Tennessee.—*The Line of Type*, your house-organ, is attractively designed and well printed, the colors being particularly refined and pleasing.

Powers-Tyson Printing Company, Grand Rapids, Michigan.—Your poster design for the Auto Show is very good indeed, although the writer has a particular personal aversion to the colors employed.

C. M. Bennett Printing Company, Springfield, Ohio.— All the work is excellent. Good display types and effective display nicely printed on good paper bring about excellent results on what we would call an ordinary class of work.

Pate Printing Company, Hobart, Oklahoma.— Specimens are good, every one of them. You have the knack of taking a tiny bit of paper and getting up a neat little folder or booklet that challenges attention in spite of its small size.

Armory Hill Print, Springfield, Massachusetts. —"Tech Prom" is a delightfully pleasing little booklet, although the short type pages ought to have been placed higher. The green used for the second color on your letterhead is too dull.

The Normal School Press, Cheney, Washington.— Specimens are excellent. The most attractive one in the large collection is the Christmas greeting card of the instructor, Mr. Wetherell. The cover "With the Boys at Cheney" is a striking and effective arrangement.

J. F. Foster & Son, Portland, Maine.— *Rule Inklings* continues one of the most attractive house-organs that we receive. The typography of the text simply could not be improved upon, while the covers are invariably interesting and attractive.

Fellows Publishing and Printing Company, Henryetta, Oklahoma.—The four page bill for the Gorman Furniture Company is exceptionally well handled from a display standpoint. The first page and the inside spread are particularly good.

Frank J. Canova, Harrisburg, Pennsylvania.— Specimens are very good indeed. The motto card, "Fair Play," by Elbert Hubbard, printed in blue and gold — rules and ornaments being in gold — on an exceptionally good grade of blue cover stock, is excellent.

R. W. Strow, LaFayette, Indiana.— For plain one-color printing on everyday forms the work is first class. The fact that you have good type faces, with admirable Cloister starring, is a great help in obtaining good results in simple one-color forms such as those you have sent us.

Albert Schumacher, Columbus Grove, Ohio.— The Amstutz store circular is well arranged and displayed. To print the whole circular in orange ink was a decided mistake, particularly on the green stock, which makes the small type hard to read and the effect rather bizarre and cheap looking.

One of the most interesting collections received this month comes from J. M. Clure, of The Wanamaker Press, which, you'll guess aright, is the private printing plant of the great Philadelphia store. In connection with sending the specimens, Mr. Clure has mentioned several interesting points concerning the Press. For instance, some of the workmen have been in the plant more than a quarter of a century. Another: "The store," Mr. Clure writes, "is peculiar in that you can not hand it an excuse — they want the work ordered." That's a real worth while peculiarity. The specimens are interesting, most of them having an old time look that carries the atmosphere of stability which the long leadership of the Wanamaker stores justifies and suggests. Some of the type faces are private fonts, we think, as we do not recall having seen them before, while other faces that are no longer carried by the foundries are handled so capably they give a mighty good effect as well as distinction from the general run of present day printing. A characteristic specimen is reproduced. Colors and presswork are of the highest order of excellence.



A Frenchman would say "très chic." As we continue to bow to the fashion dictates of our friends in gay Paree, it is quite apropos that booklets and folders on modish chapeaux, frocks, etc., should reflect the spirit of French design. In the booklet cover design shown above the Wanamaker Press, of Philadelphia, has achieved that object admirably.

The Hunt Printing Company, Denver, Colorado.— Your letterhead is deserving of the compliments you state it has received. The business card, too, is good, although we are quite certain it would be still better if the brown ink had been a little stronger. The border as printed in brown and green stands out too prominently.

Harry C. Pendleton, Chester, Pennsylvania.— The Reddy letterhead is an unusual arrangement, although weakened by the use of italic capitals for every line except the name Reddy. Italic lower case would have been better. The blue used for the second color is too weak in view of the fact that it is used for printing a line of type.

George E. Lockwood, Weiser, Idaho.—The card for the Elite Shop, set in Goudy, is neat and attractive. The ticket for the Weiser Band Concert is not, however, the border being of a roman motif while the display type is gothic. Both have altogether different characteristics and do not appear well together. The effect is also too ornate.

The Polygon Press, Brooklyn, New York.— The card sent out under the title "A Timely Retort" is attractive. The idea of printing the bust portrait of Lincoln in a bright green base with gold bronze over it, thereby obtaining the effect of a bronze bust or plaque is a good one, and may suggest the same plan to others of our readers.

Robert H. Oestricher, New York city.— Our compliments upon the menu for the Federal Printing Company's "Night Side Beefsteak Dinner." An ingenious feature is the treatment of the important title lines on the first page, which were cast on the linotype, then sawed off close to the top and glued in the proper position near the top of the page.

Middleton Printing Company, Waxahachie, Texas.— Our compliments on the decidedly attractive pictorial booklet, "Waxahachie, an Ideal Home City." It is pleasing and well executed throughout. We consider your letterhead would be better if fewer colors had been used in printing, as the effect is rather involved when so little type is made so ornamental.

G. A. Estabrook, Selma, California.—The initial page of the folder, "The Key," is striking in design and pleasing, too. The inside pages are simply passable, while the last page — an advertisement — does not fit in at all, being featured by large display in Cheltenham Bold, while the title page was treated entirely in Goudy Old Style, in which face also the display on the inside was set.

E. D. Fowler, Durham, North Carolina.—Specimens sent us are excellent. The prospectus folder for The Carolina Playmakers is very attractively gotten up, as is also the program for the Up to Date Club. The lettering on the cover of the booklet for the Stewart Home Training School is not well drawn and it is too large, also. Had the lettering been smaller with the lines so arranged that the group would be of more pleasing shape the appearance would be better.



Spottiswoode-Ballantyne & Co., London, England, are high grade printers of effective direct advertising. The handsome blotter design reproduced above is a characteristic sample of that company's fine product. Illustrations outlined and shaded in black were filled in with a rich brown and a bright green.



This announcement by Wendell W. Fish, of Los Angeles, California, has a world of character. Its attractive appearance can be depended upon to catch the eye. Of course, it is a little eccentric, but amid conventional surroundings it will get the call.

THEODORE ZEHRUNG, Portland, Oregon.— After you have studied THE INLAND PRINTER, for which you have subscribed, we are going to see a great improvement in your work. The faults are crowding, the use of displeasing type faces and weak display. All these are aided and abetted by poor presswork, which is excusable on the ground of poor equipment.

LAWRENCE L. SCHALL, Chicago, Illinois.— Hand lettered personal stationery designs executed by you are remarkably good. The idea, it seems, is a mighty good one, worthy of becoming a vogue in view of the greater adaptability of hand lettering over type and engraving in the attainment of individual and characterful effects. One example from the collection is reproduced.

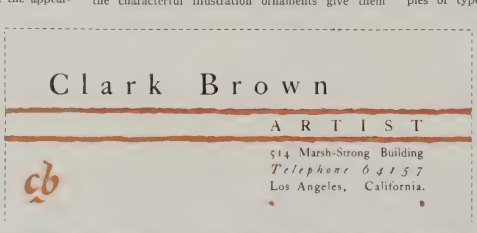
L. HARRISON, Tillamook, Oregon.—The design of the letterhead for The Quality Printers is satisfactory, though, on account of the large size of the units, the colors black and red are too strong. Had softer and weaker colors been used the appearance would have been better. A suggestion is brown where black was used and a lighter brown, or light blue or green, where the red was employed.

The Alger News, Alger, Ohio.— While the type faces employed on your two letterhead specimens ought by all rights to be resting in peace in hell boxes, their mission on this earth having long since been served (judging from their worn out condition), the arrangement and display of both specimens are very good. But youth must be served, so, by all means, give the old boys a rest.

WENDELL W. FISH, Los Angeles, California.— Specimens of job printing and newspaper advertising are decidedly interesting, your blotter, "Types and Fish," being particularly unusual — likewise your letterhead. You enjoy remarkable success in the attainment of unconventional effects, the announcement for Willard H. George and the business card for Clark Brown, conspicuous examples of this class of work, being reproduced. The desire for unusual effects should not, however, lead any one to overlook the fact that type was made to read. In that sense the folder, "Period Phonographs," for Richardson's is decidedly ineffective. On the first page the body is set in Cloister old style italics with swash characters wherever possible, the resultant page being displeasing and illegible. The series of good will newspaper advertisements published by the Wetherby-Kayser Shoe Company, set in Cloister, are wholly unusual for that class of work and would command attention on any newspaper page regardless of the competition. Unusual arrangement and ample white space are the features, although the intrinsic beauty of the type face and the characterful illustration ornaments give them strong attention compelling power. Two of these advertisements are reproduced in the Newspaper Review department on page 232 of this issue. The Holsum tea and Jevne bread advertisements are likewise good, although not quite so outstanding as the shoe series because more like the usual run.

SPOTTISWOODE-BALLANTYNE & CO., LIMITED, London, England.—The blotter, "Tradition," printed in black, brown and green, is pleasing, and is reproduced herewith. The solid tone, the substantial look so consistently a characteristic of the details, is one of its chief delights, although the character of the illustration is catchy, too. Our readers will note the type is called Plantin, but it is the same face we know by the name New Caslon. The circular "Mettle" is likewise a high grade product. The booklet "Printing," printed from the beautiful and legible Kennerley type, fourteen point size, upon excellent quality antique paper with wide margins, is one of the handsomest examples of typography we have recently seen. The spacing of words on the footnote printed in red at the end of the text is too wide. That and the spacing between lines of the lower group of the title page, which is too narrow, are the only faults we find, but in view of the general excellence of the work these are mere trifles.

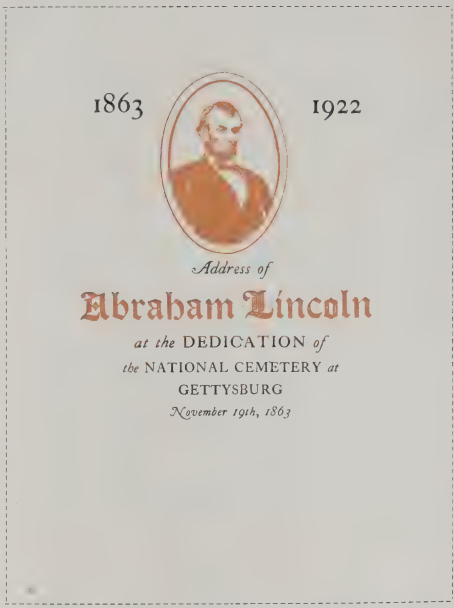
SHEPHERD & NEWMAN, Sydney, Australia.— One of the most striking and at the same time pleasing catalogue covers we have seen in recent months is that from "The New Beale Accessible Player Piano Action." Colors of ink and stock — brown Sunburst paper printed with green, orange and black — blend nicely. The excellent illustration atop the panel is treated rather



Mr. Fish also contributed this quite unusual card, though possibly the artist had a hand in it. In any event it shows a clever way of avoiding the usual treatment of a business card.



For many years the Du Bois Press, Rochester, New York, has been printing the handsome style books of the Hickey-Freeman Company, of that city. This is the cover of the latest edition, designed by Franklin Booth, who also designed the title page and the page borders. The illustration was in full color and the border was printed in black over a buff tint.



Our reproduction does not do justice to the original in the above folder title page by the Flanigan-Pearson Company, Champaign, Illinois. In orange and black on ripple finish India tint cover stock, with deckled edges, the effect created was one of dignity, beauty and appropriateness to the subject. The page proportions as outlined here are slightly more square than the original.

slightingly, it seems to us. While it ought to have been somewhat larger and the panel design moved down a trifle the effect even as it is designed would be better if the black ink had more gloss, therefore "life." So much ink is soaked into the paper that the illustration seems to recede. The other Beale specimens are of equal quality, in fact, better than the work of any other client represented in the package of samples sent, although all of them are first class.

THE IVY PRESS, Portland, Oregon.—The blotter, "Service," and the business card for the *Press*, on which a cutout ivy leaf folds over from the top, are both striking. While very ornate these specimens are acceptable because there is point to their ornament and because they are well executed.

O. W. JAQUISH, New York city.— Your 1922 calendar, here shown, is one of the most attractive, unusual and interesting we have ever seen. The decoration is wonderful! The painstaking care that was required to complete such a piece of work is so plainly evident the calendar will impress the recipients with your exceptional ability. A better ad. for you could not be produced.

THE DU BOIS PRESS, Rochester, New York.—The style books produced by you for Hickey-Freeman Company have invariably been of the finest quality. The latest is no exception to the rule, in fact, the addition of decoration by Franklin Booth makes it, if anything, better than usual. Presswork all through is remarkably good.

THE WAYSIDE PRINTERY, Marmaduke, Arkansas.— As samples of the everyday run of ordinary work the specimens you have sent us are, with one exception, of very good quality in all respects. The letterhead for the Hurt Grocer Company is displeasing on account of the association therein of two type faces that have nothing whatever in common — extended Copperplate Gothic and an antique script.

HOWARD N. KING, JR., Washington, Pennsylvania.— Specimens are of good quality throughout, the school publication, "*Wig Jag*," being particularly interesting. A good feature is that the advertisements are set in Caslon throughout, conforming to the oft repeated suggestion of this paper that magazine and program advertising should be set in one series. Letterheads designed along simple lines are excellent.

FRANK HINES, Chicago, Illinois.— Examples of your decorative design are of exceptional quality. Many of the borders we find are from advertisements that we have greatly admired in *The Saturday Evening Post*. An atmosphere of quality and refinement is suggested by every specimen and so we regret the forms we should like to reproduce — and which would be of interest and help to our readers — are not adaptable to reproduction.

FLANIGAN-PEARSON COMPANY, Champaign, Illinois.—The title of the folder on Lincoln's Gettysburg Address, herewith reproduced, is decidedly attractive as printed in orange and black on ripple finish India tint cover stock. The text is not of the same standard of excellence, and seems slightingly treated. A large decorative initial instead of the plain three line type initial, which is too small for the page, would have added materially to the general effect. The rules at the bottom serve no useful purpose, but seem to have been used simply as a vehicle for another spot of color on the page. These could be eliminated if a larger initial were used.

HENRY A. FABRYCKY, Brooklyn, New York.— Samples are fair. Except for the ticket for the Euchre-Pinocle party of the Rockaway Point Club House, improvement in your work involves simply the use of more pleasing type faces. That ticket, set wholly in capitals of italic, is not only unattractive but looks to be, and actually is, difficult to read. Massed capitals, particularly italic capitals, can not be considered good typography.

C. WOLBER COMPANY, Newark, New Jersey.— Specimens, mostly in grand old Caslon, are excellent. The folder for the exhibition of Direct by Mail Advertising made at the Traffic Club is particularly good. The large amount of copy is presented in an attractive manner, the display brings out all the strong points admirably and the page as a whole is eminently readable. The effect, we think, is better when printed on blue stock.

HOUSTON-HILL PRINTING COMPANY, Arkansas City, Kansas.— Specimens are handsome; they could not be better. Beautiful, plain type faces — mostly Caslon — simple, refined and effective display, good papers and excellent presswork are characteristics. There are very few, if any, towns the size of Arkansas City where equally good printing is obtainable, none where better quality is available. A Jayhawker himself, the writer is mighty proud of the way you're putting Kansas "on the map" and making it a place worthy of notice in the printing world.



There are two novel features about this business card. The upper right hand corner is rounded to add suggestiveness to the statement that the shop is "'round the corner." The ivy leaf was not printed on the face of the card but on the opposite side, then cut out and folded over the front.

BODONI

Giambattista Bodoni types are unusually brilliant. His roman has long ascenders, and descenders, sharp hair lines, flat serifs, and thick body marks. His italics are broad and graceful. All are brave, trying combinations

E. E. BARTLETT

THE advent of Giambattista Bodoni came when printing was in a low state of decline. Born in 1740, at Saluzzo, he early entered his father's little shop. Soon he was recognized locally as a designer of promise. At the age of nineteen he visited Sacra Congregatione de Propaganda Fide, a publishing house in Rome established by the Pope of the century before, where his talents and enthusiasm became so apparent that he was promptly appointed assistant to the manager. Thus, we find Bodoni, the youth, enjoying the congenial atmosphere of fine editions in course of preparation — and making the most of his advantages. He cut his types with a small chisel-shaped tool. When drawn up or down, it rendered a broad line in the direction of the broad face of the nib, and a thin line when drawn crossways of the thin edge. Dignified, hard, cold, mechanical, are Bodoni's types, yet for legibility, sheer beauty, and classic brilliance, they arrest the attention of even the most discriminating buyers of printing.

Title and third page of insert from *Better Advertising*, house-organ of the Ben C. Pittsford Company, one of the leading high grade typographic service organizations in Chicago. The text is good stuff — read it.

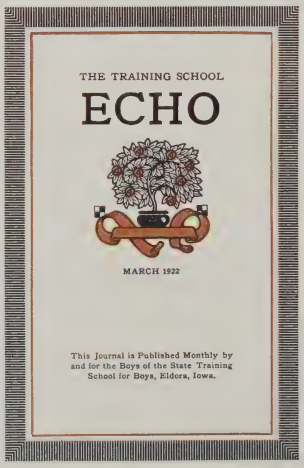
WILLIAM F. BURMESTER, Pittsburgh, Pennsylvania.— Specimens done by students of the printing classes of Schenley High School under your direction are very good indeed. The small cards and tickets, particularly those set in Caslon, are excellent. However, presswork is very poor indeed on the booklet showing specimens of type in the composing room of the school plant.

E. L. HOWARD, Eldora, Iowa.— Our compliments on the very attractive cover designs from *The Training School Echo*, the work of students under your supervision. The cover for the March, 1922, issue, printed in deep green and yellow on white stock, is particularly attractive and is reproduced as an example of what student printers can do with good instruction. The red is somewhat too dark and dull on the cover for the Christmas issue, but from the standpoint of design all covers are good.

BARKER BROTHERS, Blackstone, Virginia.—Your greatest handicap is lack of good type faces. It is impossible to do attractive job printing with only Cheltenham Bold, Copperplate Gothic and Engravers Old English (extended). Almost every job as arranged would have been very good if set in Caslon, Cloister, Kennerley, Goudy or other of our up to date stylish faces. Of course, you would even then have to discard the diamond shaped machine border, which is exceptionally strong and detracts from the type materially.

COLLINWOOD JUNIOR HIGH SCHOOL, Cleveland, Ohio.— Particularly attractive among the fine specimens you have sent is the booklet for the Fourth Annual Exhibition, set in Cloister and printed in brown on India tint antique stock. The text is given character through the letter spacing of the running heads and department heads, the latter being set in Cloister italics considerably larger than the body. The leaflet, "Health Rules," is likewise attractively handled. *The Spotlight* is one of the best school papers we have seen.

AMOS BRACKEN, Dallas, Texas.—The four page letterhead you submitted is not at all good. The letterhead design on the first page is displeasing and has little to attract, the type faces used being displeasing in themselves and so decidedly different in style that they can not be employed together with good results. The main display line should have been centered in the space between the cut on the left hand and the right hand edge of the paper, for, as placed in the center of the sheet regardless of the cut on the left side, which takes up space, the design is crowded and heavy on the left side. The second page is too weak, the heading at least should have been stronger. The pale print, however, is responsible to a large extent for the weakness of the body. The third page is difficult to make suggestions on, as, being largely made up of cuts, it was hard to handle. On account of the blackness of the halftones, the title lines beneath them — as well as the page heading — are mere whispers.



Cover design from an issue of the monthly magazine of the State Training School for Boys, Eldora, Iowa. The cover, printed in deep green and rich yellow on white stock, was pleasing, bright and striking. The work of boy students following the layouts of their instructor, all the covers from the *Echo* are excellent.

HUDSON PRINTING COMPANY, Boston, Massachusetts.— *Pediculus Typographicus* is an interesting looking and attractive house-organ, at least the text pages give that impression. The cover, however, has an amateurish look due to the use of large border units for the page background on which the type matter is contained in three panels. The fact, too, that these panels are oblong and the page rather narrower than regular proportions gives a bad effect. The illustrations and type are in excellent harmony, while the print is very good indeed.

C. DUMOND, Walton, New York.— Had the silhouette illustrations of chairs and tables been toned down through printing in a tint we would consider the stationery forms for Mrs. Boyd's Tea Room catchy and apropos, if not essentially attractive. As it is, the effect is too much like "ginger bread typography." The decorative units are too strong, too. Had the design as arranged been printed in a soft brown on brown stock the effect would have been better, for then the exceptional strength of the ornamental devices would not be so apparent.

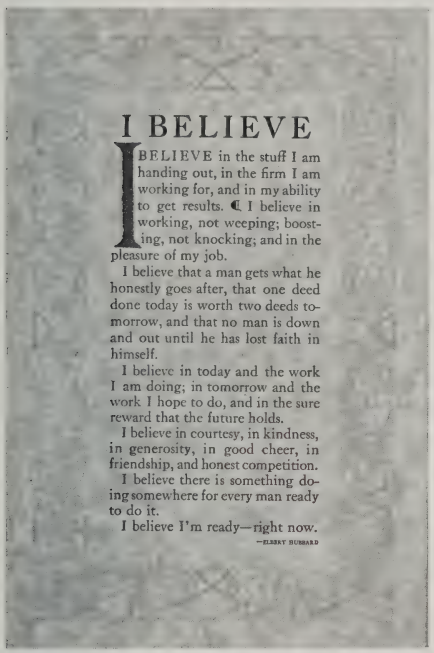
ROY C. KIBBEE, George A. Duddy Company, San Francisco, California.—The work is high grade — beautiful! Seldom does one see such handsome text pages in a house-organ as those of the March issue of *The Informant*, organ of the Zellerbach Paper Company. The delightful Caslon typography, printed in black, is embellished by a refined and attractive light toned border printed in light blue (the color of the cover paper) on white paper and then roughed. It is idle, however, to single out specimens from an assortment of such uniform excellence.

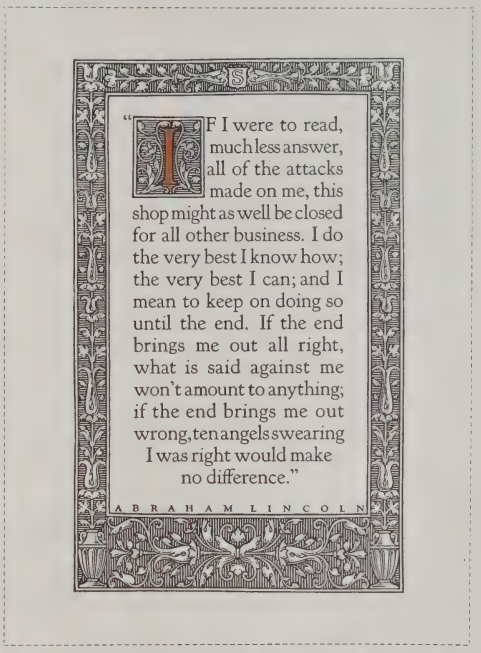
CHAS. MACLEONHARDT, Rocky Mount, North Carolina.— Letterhead specimens are very good indeed, the one for *The Evening Telegram* being excellent, thanks to good types, good design and good colors. The blotters, while neatly composed, lack effectiveness because too many colors are used, because the colors are too weak and because they do not harmonize. Only an artist can use blue and green together and get good results. We do not recall ever having seen a type design printed in those colors which was more than passable — most of them have been very bad.

old legal book, leather bound. The typography in Cloister is pleasing and the display is good. The title page is printed too low on the sheet, in fact, on account of the little quotations from Shakespeare, which appear in small type and short lines at the top, the larger type of the program, etc., which appears below, makes the pages appear somewhat bottom heavy.

BOTTANI PRINTERY, St. Charles, Missouri.—The blotter featured by a background of fleur de lis border units is attractive. It would be more pleasing if the red inclined more toward orange. While

Homes" and "Insurance Rentals." As a rule we are averse to the use of italic capitals, but believe this case to be an exception, particularly if the lines mentioned had been set in smaller type. The larger a displeasing unit is the more pronounced is its ill effect. The type of the Blacklin heading is not of a pleasing design, so the possibilities of the specially drawn panel are not utilized with best effect. Another point, you appear to be over fond of "flossy" type faces, letters that have curls and swirls. The plainer types are advisable, not alone because they are pleasing, but because they look





Two remarkably handsome motto cards, both from Pittsburgh. The one at the left is from the printing department of the Schenley High School, over which William F. Burmester presides with profit to the school and the boys under him. The border was in pale green, the initial in gold, the type in deep green on gray Sunburst stock. The design at the right is by Edwin H. Stuart Typographic Service and the original was in red and black.

H. T. S. MCCREADY, Wanganui, New Zealand.— On the "Dressmaking" folder we are inclined to think the effect would be better if the rules at the top instead of the line of type had been printed in red. Tudor works as well with Cheltenham Old Style as with any other roman letter. As long as the roman is small and the Tudor large the effect of difference between them is not bad as it would be otherwise. The group, "High Class Dressmaking," is somewhat too high on the page, thereby making it appear top heavy and making the distribution of white space rather bad throughout the page.

UNITED MANUFACTURING COMPANY, Atlanta, Georgia.— Your booklet on "Modish Frocks," printed in light colors on Strathmore rough deckle edge stock, is dainty and of apparent quality, thus giving the suggestion that the merchandise is of the same character. Illustrations are good on the leaflets illustrating, describing and pricing individual frocks, but the presswork is not good. The stock and the light olive tint used for printing the small type of the descriptive matter require too large an amount of ink for good results. The bottom margin is entirely too scant. The effect as a whole, however, is pleasing.

THE C. F. HELLER BINDERY, Reading, Pennsylvania.—The menu and program for the dinner of the Berks County Bar (legal) is both attractive and unique. The cover is printed all over the front from a halftone representing the front of an

a certain character and individuality is imparted to your letterhead through the use of the bold Plymouth series, in large sizes, we believe something a little more dignified and artistic would be more appreciated by your customers and prospects. If it is considered desirable to use such large and bold types it is advisable to print them in a light color, then you obtain the characterful appearance without the drawback of too great strength.

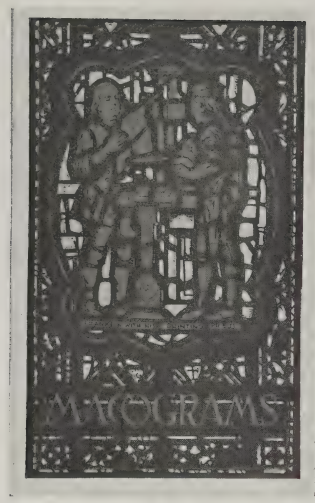
The American Standard, Sumner, Washington.— The blotter, "It's a Fact," is very confusing. So many capitals and such crowded typography will not invite a reading. Body matter should be set in lower case always, capitals being reserved for occasional emphasis and for display lines. Your letterhead is excellent, but the one for the C. Garrett Printing Company, on which appears an illustration of a chase holding the type characters of the name, address, etc., locked up for press, is not good, because the lettering is so small as to be almost indistinguishable, while the printing in so many colors as used further confuses the effect.

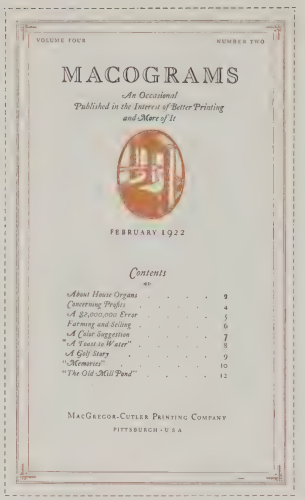
DRAPER PRINTING COMPANY, Culver City, California.— On the whole the work is of good quality. The Davidson & Loop letterhead, while attractive, offered possibilities for an even better result. First, the green used for printing the illustration, over which the type design was printed in black, is a trifle too strong. The green confuses the effect somewhat. The line "Real Estate" is too large, we think, as are also the lines "Not Houses — but

more inviting to a reader and are in reality much easier to read than any of the fancy types.

B. J. BALL LIMITED, Melbourne, Australia.— *Appertaining to Paper*, your new monthly magazine, is nicely gotten up. The interesting if rather involved hand lettered cover design, printed in deep blue and gold on blue Castilian cover, gives a very pleasing appearance. A feature is the cutout panel, through which the table of contents printed on the first text page appears on the cover too, thereby giving the effect of three colors on the cover, the paper of the first text page being dull coated India. Typography of text in a readable size of what seems to be a modification of Cheltenham Old Style is inviting and legible. The print is excellent throughout the magazine.

GIMBEL & NIEDERLANDER PRINTING COMPANY, Cleveland, Ohio.— One of the most interesting and attractive booklets we have received during the current month is "The Whitten Bells Studio Announces." Typography is in Cloister, very large in proportion to page size, and, with wide margins, is characteristically attractive. On white antique deckled edge stock of fine quality the effect is excellent. Illustrations, examples of the artwork done by the Bells, are printed on plate finish India stock. Fine typography, fine printing, fine papers and fine art combine in forming an excellent booklet, of which both you, as the printers, and the artists are justified in feeling a sense of great pride and satisfaction.




VOLUME FOUR NUMBER TWO

MACOGRAMS

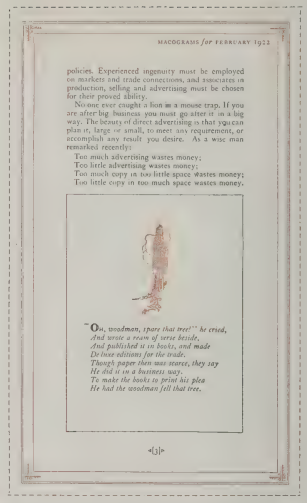
An Occasional
Published in the Interest of Better Printing and More of It

FEBRUARY 1922

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MACGREGOR-CUTLER PRINTING COMPANY
PITTSBURGH · U.S.A.


MACOGRAMS *for* FEBRUARY 1922

policies. Experienced ingenuity must be employed on markets and trade connections, and associates in production, selling and advertising must be chosen for their proved ability.

No one ever caught a lion in a mouse trap. If you are after big business you must go after it in a big way. The beauty of direct advertising is that you can plan it, large or small, to meet any requirement, or accomplish any result you desire. As a wise man remarked recently:

Too much advertising wastes money;
Too little advertising wastes money;
Too much copy in too little space wastes money;
Too little copy in too much space wastes money.

"O*h, woodman, spare that tree!" he cried,*
And wrote a poem of verse beside,
And published it in books, and made
De luxe editions for the trade.
Though paper then was scarce, they say
He did it on a business way,
To make the books to print his plea
He had the woodman fell that tree.

Arthur C. Gruver is back with the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania, where he long did notable work and where we hope he will stay a long time. The combination is a mighty good one. Here are the cover and two text pages from the company's fine house-organ. The cover was in black, yellow and violet. The text pages were in orange (rather deep) and black.

Leduc Printing Company, Sudbury, Ontario.— Colors are particularly pleasing on your stationery forms, brown and blue on mouse colored stock being the combination. Arrangement and display are satisfactory. The designs would be improved only by the use of more attractive type. The Copperplate Gothic has no artistic merit, in fact, no quality not matched by other and more pleasing type faces. There is no excuse whatever for the existence of such a style of type, except that there are people who know so little of the relative beauty and value of type faces as to want it in their work. The printer must satisfy his patronage, but he might more energetically endeavor to educate his customers to better standards.

O. H. Frewin, Middleburg, Transvaal.— We find the specimens very interesting indeed. The cover of the menu for the dinner of the Transvaal Municipal Association, lettered and initialed in true manuscript style, is interesting, the more so since the paper, which looks like butcher's paper, gives it an antique effect that carries out the antique spirit of the design. We do not like the italic face you use so much in the body of booklets. Where it is so employed roman would be better. The letterheads are not at all bad, although if more pleasing type faces had been used results would be better, as the faces you have employed are not of a pleasing variety. In fact, the same design, the same good presswork and the same papers would result in an altogether different product if you had some of the more modern and attractive type faces in your equipment.

Alvin E. Mowrey, Franklin, Pennsylvania.— *The News-Herald* letterhead is too ornate. It would be far better if the ribbon border printed in faint blue tint were omitted and the type matter moved up so that it would not take up so much space on the sheet. The type part is very good, although

G·M·GRAHAM TYPOGRAPHER
1500 East 54th Place Hyde Park · CHICAGO
Producers of BETTER GRADE DISPLAY
PUBLICATION ADS and MAKEUP

Attractive business card, the original of which was in deep green and red orange on dark gray stock. By G. M. Graham, Chicago, Illinois.

scattered somewhat too much. A better letterhead is the one for the Oil City-Franklin Traffic Club. It is attractive and sufficiently striking, without being so ornate as to appear cheap. The type face used for the Christmas greeting card of the N. B. Myers Garage is not only an unattractive one but extremely hard on the eyes. It is so large that crowding was unavoidable, and spacing between words is too wide in a number of instances.

Arthur C. Gruver, MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania.— It's a joy and a pleasure, as well as an education, to go over the work you create and note the many fine points produced under your supervision. No better work is being done anywhere in America — and that means in the world. The hard bound book for the Allegheny Plate Glass Company, entitled, "Plate Glass," is striking and beautiful in the extreme — and, what is more, it has real character. It is unlike any de luxe book we have ever seen. The many large halftones are perfectly printed on the dull coated sepia stock of the body. While these pages are rich and colorful they are in thorough good taste. The catalogue for the H. C. Fry Glass Company is likewise of the best quality, particularly as respects text page typography and presswork. We consider the lettering on the title page both too large and too strong, considering the nature of the fine table glassware advertised. We'll wager you were not responsible for that; that you were given either drawings or cuts of cover and title page and told to go ahead. You made the best of them, too. Another point, the lettered lines of the firm name, address, etc., are crowded too closely. We're mighty glad to see that you have not allowed the small jobs to "take care of themselves"; they're equal in quality to the largest specimens, while *Macograms* for February is as handsome as ever. The treatment of the cover, herewith reproduced, is unique and catchy, as well as being appropriate in featuring the patron saint of American printers, Benjamin Franklin.

Frank Werner Co.
Shoes of Merit Only
Men's Custom Shops:
149 MONTGOMERY STREET *and* 81 ELLIS STREET
TELEPHONE SUTTER 1241

874 MARKET STREET
26 POWELL STREET

FLOOD BUILDING
SAN FRANCISCO

JERRY O'LEARY
Manager FRANK WERNER CO.
Shoes of Merit Only
149 MONTGOMERY ST · SAN FRANCISCO
TELEPHONE SUTTER 1241

Other Stores: 81 ELLIS ST
874 MARKET ST · 26 POWELL ST

Two interesting business cards by Haywood H. Hunt, San Francisco, California. The one on the left side was in deep violet and lavender on India tint cover stock, while the one on the right was in medium olive on white ribbed stock.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Grand Rapids has secured the twenty-sixth annual convention of the American Photoengraving Association. It will be held on July 20, 21 and 22 of this year, the time being selected as the dullest of the year in the photoengraving business.

Manul Process Once More

In answer to inquiries regarding the Manul process for reproducing printed matter same size without a camera: The writer has seen a representative of this process, who says there will be no demonstration of the process until the middle of summer. To protect its readers, this department can not notice a new process until it has been demonstrated. Exhibits said to have been made by a process abroad will not be sufficient, neither will any amount of exploitation in other journals. "We are from Missouri."

Gradation in Rotagravure

After experiments with rotagravure, H. Mills Cartwright comes to these conclusions: Rotagravure, under good workshop conditions, is capable of giving almost exact reproduction through the middle tones, but there is a slight flattening at both ends of the scale, particularly in the shadows. By the single etching bath method the gradation is steeper. One of the causes to which he attributes the lack of gradation in the shadows is that the rate of penetration of the etching solution in the shadow tones is not proportional to the thickness of the resist.

High Light Halftone Negatives

Messrs. Smith, Turner and Hallam have carried out some experiments at the London County Council School of Photoengraving on the making of high light halftone negatives, with the following results: The high light effect in negatives can be obtained with one stop with the usual white paper exposure or "flash" when the stop ratio is 1 to 64 and the screen ratio 1 to 100, using a 65 line screen. The difference between the gradation of a wet collodion negative and a dry plate is less marked in making high light negatives than when making ordinary halftone negatives. The greatest loss is in the lighter tones, while in the Sears' method of making a high light negative the lower tones are reduced to a common black.

New Mechanical Overlay

From Italy is announced the Marzio mechanical overlay, which is claimed to have some advantages. An impression is taken with a tacky ink on a transparent paper. The ink is dusted immediately with two powders, which adhere to it and brush away readily from the glazed surface of the transparent paper, though the powder and ink can be rubbed away from any part of the design not wanted. An offset can be taken on the back of the transparent paper, and the powders applied there as well, to increase the relief. Thin transparent cover papers are attached to both sides of the powder overlay to protect it, and it is then ready for use. No water or heat is used in making this overlay.

Wet Collodion for a Prohibition Country

William Gamble, London, writes that he is introducing "a wet collodion that can be used dry"— rather a paradox. But he adds that "it ought to be very suitable for a prohibition country like yours."

If by changing collodion from "wet" to "dry" it does not work any better than prohibition, Mr. Gamble will have trouble introducing it here.

A Three-Color Pessimist

William Gamble in a recent lecture said he regretted to confess that he saw no future in three-color work; that is to say, no great improvement in the methods was in sight, and that it did not seem possible that there could be any. Color block making and printing was a cumbersome method at best and seemed to defy any standardization. Some thoughtful people were coming to the conclusion that the three-color idea has had its day, and there were some who doubted its validity, believing that four colors must be used to render all the hues of nature. The inability of the process to reproduce pure greens and blues, and the fact that we did not get brilliant crimsons, violets, pure blacks and homogeneous grays were its drawbacks. It was contended in one quarter that by introducing a green printing with suitable modification of the colors a far better result would be obtained. This seemed to foreshadow a revolutionary change in color printing methods, and sooner or later some such change was likely to be brought about.

Aquatint Grain for Relief Printing

J. McC., New York, writes: "While looking at an exhibition of aquatint engravings it occurred to me that if I knew how to get that grain on a zinc plate I could use it for a tint plate when two printings are used. How would I go about getting such a grain?"

Answer.—Aquatint grain has always been printed on a plate press and consequently could be so fine that the eye could not detect it. For relief printing you will require a much coarser grain. Aquatint grain is obtained by dissolving ground resin in alcohol, after which water is added. When this water-alcohol-resin emulsion is poured on a metal plate the resin proceeds to draw itself into small grains on the plate, leaving the metal bare between the miniature islands of resin. When the alcohol and water is evaporated the plate can be heated just enough to attach the resin grains to the metal. It is then ready for etching. The coarseness or fineness of the granular deposit of resin is regulated by the quantity of resin used. The less resin the finer the grain. Carefully measured proportions of the ingredients used, in a few experiments, will give you the proper proportion of resin and water to use for the grain you require. Temperature and moisture of the room in which aquatint grounds are laid have much effect on the resulting grain. It is not necessary to etch a plate to learn if the grain is coarse enough; examination with the usual microscope will determine when the grain is right.

Why Halftones Become Lighter by Electrotyping

Julius Frank, of the Carey Printing Company, recently brought before the New York Club of Printing House Craftsmen this most important problem: "Why is it that after the original halftone color plates come back from the electrotypers, proofs as good as the engravers' progressive proofs can not be had from them? The plates have become lighter, both in the high lights and in the middle tones." Long discussion of this problem followed, without finding a solution. The writer offers the following reason for halftone plates proofing lighter after lead molds have been taken from them:

The acid-resisting covering on copper halftone plates is carbonized fish glue, known as "enamel." During the etching operation the printing surface of the copper halftone dot is reduced in area, for wherever the etching solution can reach the copper it corrodes it laterally to a degree as well as vertically. The enamel resist is not affected by the etching solution, consequently when the copper halftone is etched deep enough the enamel covering overhangs the dots and the edges of the copper everywhere. The photoengraver removes this overhanging enamel with a stiff brush, but there is one place on a halftone where the brush is likely not to remove all the overhanging enamel, and that is in the middle tones where the copper has been etched into exact squares, or approximate squares. As the enamel is hard and tough, it bridges over where the squares touch each other. When the engraver pulls his progressives, the enamel being the printing surface, shows more color than would the surface of the copper underneath. Later when this enamel coated halftone is forced by tremendous hydraulic pressure into a sheet of lead at the electrotypers, all the overhanging enamel is broken off and the printing surface, particularly in the middle tones, is reduced in area. To prove this to be true, have the engraver pull progressive proofs from the original halftones after lead mold electrotypes are made from them, and then compare these latter progressives with the first progressives and note the loss of color in the high lights but particularly in the middle tones.

OFFSET PRINTING

BY S. H. HORGAN

Lithography Taught by an Artist

Bolton Brown, painter, etcher and lithographer, has a summer school at Woodstock, New York, where he teaches lithography. An exhibition of lithographic prints drawn on stone and printed by Mr. Brown show this artist to be a master of lithographic technique. Mr. Brown can always be addressed at The National Arts Club, New York.

Zinc or Aluminum Plates

At one time it was thought that the metal aluminum had some advantages over zinc for graining and offset printing. Some of the most particular offset printers are still using aluminum. It has this disadvantage that it is six times more susceptible to heat in the way of expansion than zinc. When all the color plates are made on aluminum they will of course expand uniformly at the same temperature. Zinc, on the other hand, is not as tough a metal as aluminum, and is likely to break off where it is bent at the clamps which draw it taut around the cylinder. Zinc is now the metal most generally used.

Offset Printing in Colors on Tin

Before the war the finest decorated tin boxes were imported. Today we are printing, by the offset method, on tin in colors in a manner equal to that done anywhere. The Tin Decorating Company, of Baltimore, is sending out metal containers that are works of art. The cover of one box showing a portrait of General Washington is worth framing. Printing in colors can be done by the offset method on sheets of tin as successfully as on sheets of paper. The tin sheets are first covered with white before the color printing is done. All tin printing is done on flat sheets. These sheets are afterward stamped into the box shapes without injuring the printing. This method has been in use for many years for tobacco boxes and bottle caps, and is now coming into use on all kinds of decorated metal.

Offset Gravure

The Offset Gravure Corporation, 351 West Fifty-second street, New York, is printing newspaper supplements in this way: The grained zinc offset plate, twelve one-thousandths of an inch thick, has the type matter and illustrations photographed upon it from a positive. The zinc plate is then etched slightly intaglio, after which the intaglio portions are filled in with asphalt, celluloid, or other substance having a strong affinity for ink. The printing is done as paper is passing between two rubber offset cylinders, so that both sides of the paper are printed simultaneously.

Photographic Solution for Offset Plates

The first question asked this department is in reference to the albumen solution used to sensitize offset plates — a fundamental and most important question. It is held as a close secret by offset processworkers, but here it is as worked by the man who is probably the most expert offset processman in the world and who is turning out daily the greatest number of offset printing plates, handling halftones most successfully.

He uses flake egg albumen, not the powdered albumen. In 16 ounces of water, rendered slightly alkaline with ammonia, he puts to soak over night 2 ounces of flake egg albumen. He dissolves 1 ounce of ammonia bichromate in another 16 ounces of water. The next morning he pours the bichromate solution into the thoroughly dissolved albumen solution and adds sufficient ammonia to bring this sensitizing solution to a pale straw color. Then follows filtering of the solution through cotton, and this must be done properly, as follows: A plug of wet filtering cotton is placed in the mouth of a glass funnel with a string through the cotton and neck of the funnel down to the bottom or side of the bottle into which the solution is being filtered. This to prevent bubbles. During the filtering a skin forms on the surface of the filtered albumen. This must be removed and it will not form again. This bichromated albumen solution will keep for a couple of weeks in a cool place.

APPLE PIE AND PRINTERS

An Easterner says that he could take flour and lard and nutmeg and apples and fuss over them a whole morning, but he says it would be an awful strain on the imagination to call the resultant combination of these condiments an apple pie. Also it would be a greater strain on the digestion, to say nothing of the strain upon the temper of a hungry man before whom it was set.

Printing is much the same — the same paper and ink and type and other contributions are available to any one who wants to tackle the business. All the little arbitrary signs we call the alphabet are open to all writers; some use them well, some use them ill.

Publicity messages are a succession of arts, words, artists, type artists, sketch artists, color artists who harmonize paper, ink, margins, and what not; these combined make a piece of printing fit for the gods to see and admire. There's as much difference in printing — good, bad and indifferent — as there is in pie — digestible and indigestible.

Unless there is a profit in printing, how can the artist reap the reward of his art after he has secured a foothold in the industry? — *Printers' Necessities.*

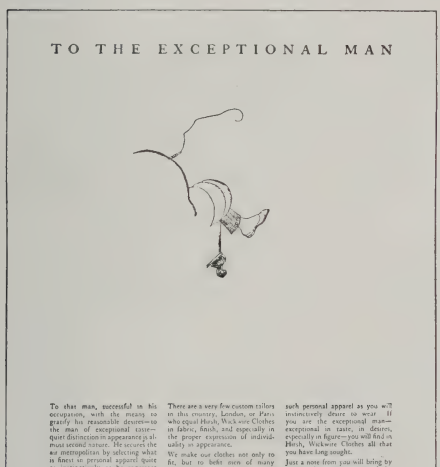
JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

"Effective Type Use in Advertising"

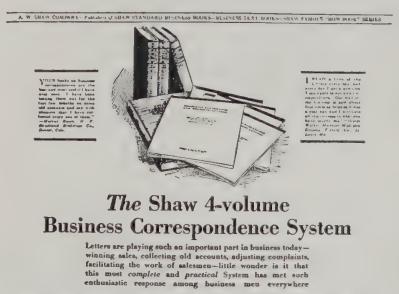
Among those in the advertising profession who have worked for and preached better typography — and who have fostered a greater appreciation of the importance of type in advertising — Benjamin Sherbow, of New York, has an unmatched record of accomplishment. He has worked among advertising men as THE INLAND PRINTER has worked among printers — and, in general, toward the same end, though by different methods as the difference in his audience required.



In "Effective Type Use in Advertising" Mr. Sherbow shows the above advertisement as one in which the greater proportion of the expenditure for space was to get attention by dominating the page.

Although for years in charge of art and typography for one of America's largest and best known advertising agencies, Sherbow's light was hidden beneath a bushel, so to speak, his work coming under the observation of comparatively few. Then, suddenly, he sprang into national prominence at one of the conventions of the Associated Advertising Clubs of the World, where he won the $1,000 prize for the most practical and constructive address. The writer read that address of Mr. Sherbow's and recalls that at the time he considered it an epic on the subject of typography. He was not surprised when in a very short time a big demand for Mr. Sherbow's services as a speaker developed. The beneficiaries of Mr. Sherbow's illuminating talks suggested, no doubt, that he put his work into print for the benefit of the masses of people who are interested in better typography but who could not hear him.

The result was a wonderful little book entitled "Making Type Work." It was totally unlike anything of its kind previously published. It "took." Thousands and thousands of copies were published, and thousands and thousands of advertising men and printers came under the Sherbow influence and were benefited. In tabloid form, that little book tells practically all that makes for forceful typography. Then came Sherbow's Type Charts, something entirely new. "Everything Visualized" was the keynote of the advertising on these charts, and they were true to name, for in them one could see how this type would look with that one, how large a block a certain piece of copy would make in this type and in that — and a lot of things a busy advertising man, unfamiliar with type, would like to determine for himself. Now Mr. Sherbow comes out



Here is an example given by Mr. Sherbow to illustrate how advertising display is made inviting to the eye. Beneath it we find this apt quotation: "A man without a smiling face must not open a shop."

with a new book, "Effective Type Use in Advertising," a remarkably instructive little volume that is big in service because it is chock full of good and practical ideas on subjects of live interest to printer and advertising man alike.

An insight into the character of "Effective Type Use in Advertising" is given by the opening chapter, "What Is Good Advertising Typography?" Here in mighty few words — that is a Sherbow characteristic, he does not waste words or space — he tells us surprising truths, surprising because so simple. For instance: "Advertising typography is just ordinary common sense typography applied to advertising. It is not wildly and fiercely unique. It is only the novice who wants to don long red robes, put on false whiskers, light up an incense smudge and wave a wand as the Stuffed Panjandrum of Intensive Merchandising. So type must be the clear, efficient conveyer of the advertising message. It must be natural, no frills, no self consciousness, no 'showing off'— just doing its duty. In a nutshell, what is good advertising typography? It is typography that is supremely easy to read."

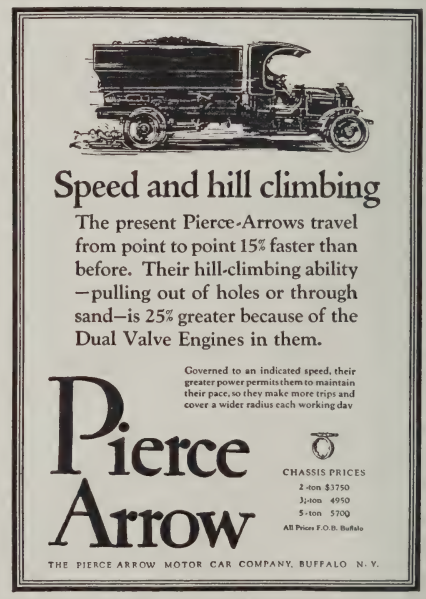


"The type dress helps to convey the idea of luxurious travel."

Ever since the plea for larger use of legible types made years ago by a now forgotten writer in a poem which appeared in the *Linotype Bulletin*, beginning "Type, said the foreman, was made to read," we have constantly wished some pioneer in the advertising profession — some brave heart, and a fellow with influence in the advertising profession — would put across that idea with advertisers. We, as printers, had had our troubles with advertisers who seemed to consider type as everything save a vehicle for conveying thoughts clearly and easily. Sherbow turned the trick, and we're mighty glad.

In the opening chapter, too, Mr. Sherbow makes the point that typography is only a part of advertising, that advertising must do two very unlike things: (1) Get Attention, and (2) Deliver a Message. "Attention," he states, "is got almost always by something other than type. The message is delivered almost always by type; the only exception is that a picture may help greatly in delivering the message. You can make an advertisement wholly of type, but no advertisement can be made wholly without type." Certainly a great responsibility rests upon the typographer and upon the printer; certainly they should realize the importance of their work and should strive constantly to make type perform its work more efficiently.

Under the heading "Getting Attention," in the second chapter, Sherbow makes more excellent points. With respect to the Hirsch, Wickwire Company advertisement, here reproduced, Mr. Sherbow writes: "This is a typical magazine page advertisement on which the greater proportion of the money spent was for attention value by large use of white space. Note, first, that the story could have gone into less than a page, but the whole page was paid for to monopolize the field of vision — the eye — so here at once is a big expense for attention value." In contrast Mr. Sherbow then shows an all type advertisement, of which he writes: "The all type advertisement is all message, not enough eye catcher. Alongside illustrated and colored, and big, advertisements it would be a wall flower, rather neglected."



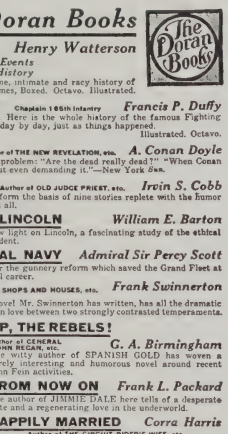
"Here the type dress suggests power and strength for heavy trucking."

In the third chapter, "Delivering the Message," Mr. Sherbow comes to the discussion of what type must do to deliver a message effectively. He names these four things: (1) It must invite the eye by its good looks; (2) It must stimulate interest by its liveliness; (3) It must sustain interest by orderly arrangement, and (4) It must grip attention by being supremely easy to read. Under the subhead of "Good Looks" there are striking and effective illustrations of the good and the bad along with instructive text. Referring to one advertisement in this section, Mr. Sherbow writes: "In the heater advertisement we have the junk shop idea of displaying its

wares helter skelter over the place with no sense of pleasing arrangement to invite further inspection. In this advertisement you see nothing clearly, because everything is pushed at you in a conglomerate heap."

Mr. Sherbow states that "advertising typography must stimulate interest by its liveliness," then quotes the Century Dictionary, where "lively" is defined as "Full of life or energy; active; vigorous; vivacious; brisk; alert." Then readers are asked to check up that definition against two facing booklet pages, of which the writer states: "The type face is too bold for easy reading. It begets eye strain. The page looks heavy and monotonous. The solid mass formation of the page lets too little daylight come through the type. More space between the lines would have helped considerably, but not enough, for the type face itself is too heavy. The paragraphs are too long — only three paragraph breaks appear on the two pages. The whole produces an effect of deadly dullness that discourages reading."

In contrast Mr. Sherbow shows two lively pages on which silhouette action illustrations add a lot of "pep." But the pages do not depend on the illustrations alone for their liveliness; they would be lively without them. The type face is lighter and therefore a brighter one; and it is one we are accustomed to reading. In these two lively pages there is



"The display heads in gothic type not only repel by their ugliness, but they are harder to read than the display in the Harper advertisement."

ample space between the lines, the paragraphs are short and the body is further enlivened by the use of display heads and subheads.

"Advertising typography," states Mr. Sherbow, "must sustain interest by orderly arrangement. There must be clearness and deftness in the arrangement of our material on the printed page to aid the quick and easy understanding of our message." Then, in the text — and by examples of good and bad arrangement — the author shows us what makes a page orderly and how a disorderly arrangement fails to sustain interest by befuddling us. A particularly striking example in this chapter is one showing the orderly presentation of ideas in chart form. In this page one is able to take in the essentials at a glance — and without having to dig them out.

Next, our author tells us how advertising typography can be made to grip the attention by being made easy to read. Here, in order, he takes up, names and comments upon the faces of type that are easy to read, then the sizes, then the proper length of line for easy reading and, finally, line spacing and its effect



"There is plenty of bold display here, but it is good to look at — clear, plain, easy to read."

upon legibility. He gives a table showing the maximum length of line desirable for each of the most commonly used sizes of type. The table on line spacing shows the amount of space to put between lines for easy reading. It is a good one. With respect to the most legible size of type, Mr. Sherbow favors twelve point. He states that fourteen point is read rather more slowly than twelve point and that reading is materially slowed up when we come to eighteen point.

Another interesting and instructive feature is a table which illustrates the care that should be exercised in the selection of type when the size must be small. He shows three blocks of type — all in eight point — and concerning them he writes: "The first (Scotch Roman) is weak and thin in comparison with the second (Bookman) and with the third (Century Expanded)."

Then, at the end, there is an especially valuable section, a so called "Check-up Plan," which enables one to analyze systematically the value in quality of typographic display. This plan, Mr. Sherbow states, may be applied to magazine and newspaper advertisements or to direct advertising forms.

In "Effective Type Use in Advertising" there are more than one hundred illustrations of the practical, everyday use of type, which serve to make every point discussed in the text doubly clear. It is a mighty fine book and one that the editor of this department recommends to his readers.

THE SCHWABACHER-FREY STATIONERY COMPANY'S NEW PLANT

By CHARLES W. GEIGER

THE Schwabacher-Frey Stationery Company's new plant in San Francisco is said to be the most modern plant of its kind in the West. The building is of class "A" reinforced concrete, is five stories in height, and is entirely devoted to printing, lithographing, bookbinding and engraving. Before starting construction, Howard Wade, general manager of the company, made a special trip to the leading cities in the East for the purpose of gaining new ideas in the printing industry. The result of his study is reflected in this printing plant, in which the most modern machinery has been installed in such manner as to insure quality work at a reasonable cost for the most impressive catalogue or the smallest office form. Everything possible has been done to increase production and reduce manufacturing costs. In the construction of the building and in the equipment installed no expense has been spared in making the plant the last word in efficiency. Every feature that past experience has proved to be desirable has been embodied, and anything that has been found undesirable has been avoided.

The plant as a whole is built for speed as well as for quality of work. The presses are operated as fast as they possibly can be consistent with high quality. Power cutters are placed on each floor, as it has proved economical to have a cutter on each floor, thus preventing delay in getting stock cut. The business office is on the mezzanine floor with windows opening into the press and composing rooms, giving the superintendent an unobstructed view of those departments.

The pressroom is on the first floor, and is one of the best lighted pressrooms in the country, due to the fact that all walls are of glass. Ordinary glass is used in the two lower panels, while all the other panels are wire glazed. In order to provide suitable ventilation, three ventilators are arranged between each two columns. The walls and columns on this floor are painted dark green for a distance of five feet above the floor, and the upper part is painted with white enamel. Steam radiators are placed along the walls at an elevation of about two feet above the floor, and a temperature of 65° is maintained. Numerous drinking fountains are arranged conveniently along the walls. The pressroom is laid out for convenience and efficiency, with plenty of space between the presses to give the workers freedom of movement.

All machines are operated by individual motors with switch boxes that are easily accessible from all parts of the room. By providing an individual motor for each machine no shafting is required, which is a great safety feature, and no accidents have occurred since the plant was placed in operation. All motors are bolted to the floor, which prevents vibration.

The composing room occupies space on the first floor in the front of the building. A proofroom which is well ventilated and spacious, as well as sound proof, provides ideal conditions for accurate work. There are numerous compositors employed at cabinets which are placed so that light comes from three directions, from behind, from the left and from above. The unusually large space between the cabinets permits the efficient and speedy handling of work without interruption. There are two proof presses in this department, a convenience not enjoyed by most composing rooms. Electric lights and reflectors suspended from the ceiling provide artificial light for night work. There are two steel top imposition tables furnished with pressed steel galleys, of which there are 685. A Mashek form truck is used in moving large forms to and from presses. There are two monotype casters with double bank keyboards entirely enclosed in a glass room, which keeps the noise and fumes from the composing room. These two casters enable the company to keep on hand an ample supply of sorts and material.

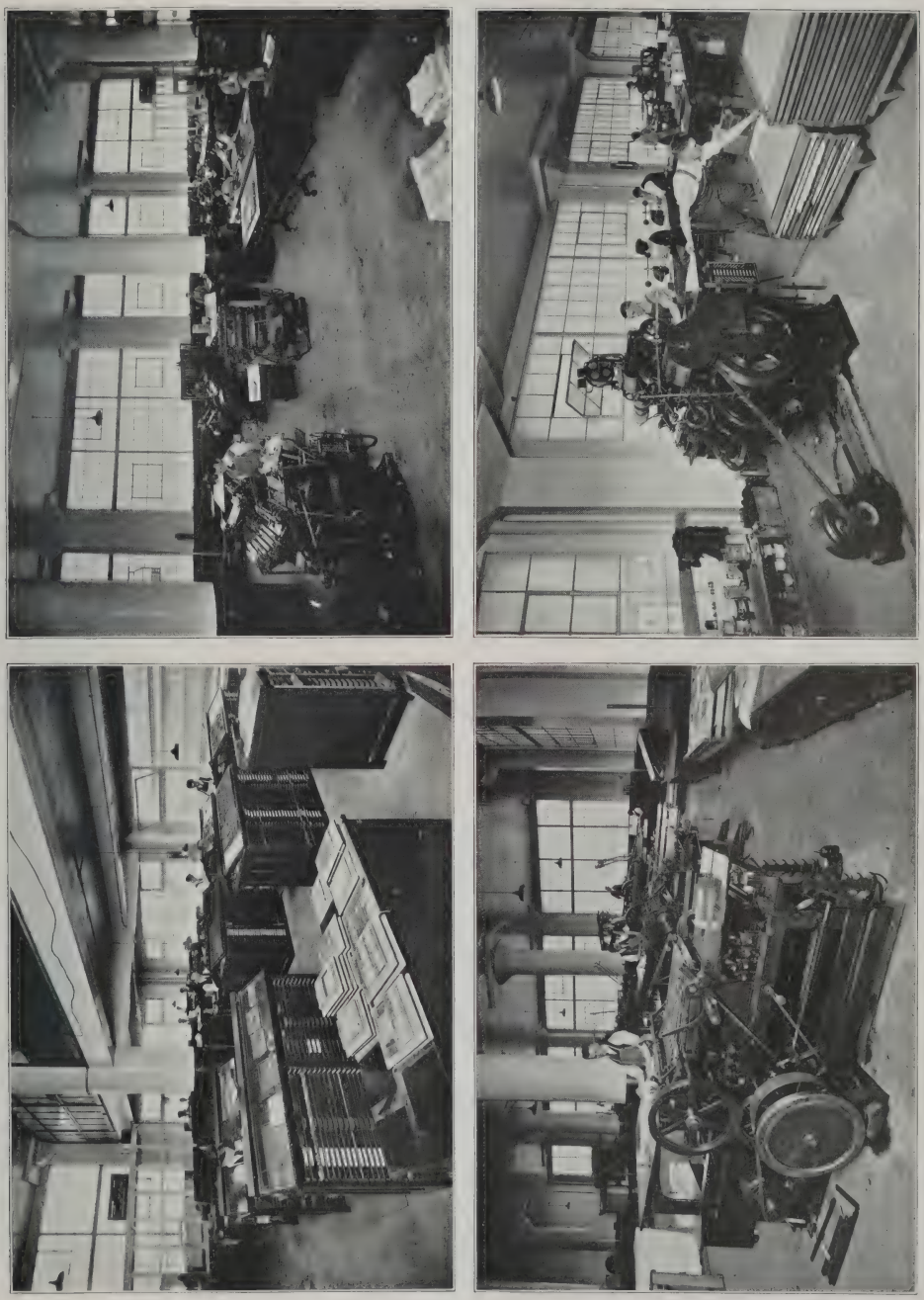


A Modern Printing Plant—The New Home of the Schwabacher-Frey Stationery Company.

The foreman has his desk just outside the proofroom, which gives him an excellent view of the entire department and is very convenient for the general supervision of work. He has installed a Rand system for keeping track of the numerous orders handled, which enables him to tell at a glance just where any order is and how far advanced it is.

On this floor a vault 18 feet in height and 22 feet square containing 220 bins is used for the storage of electrotypes, engravings, lithograph stones and plates. This vault is absolutely fireproof and is equipped with a lock similar to those used on safes.

On the second floor is located the bindery, turning out all classes of commercial binding, magazines, booklets and check books. The bindery has been laid out in channels and aisles, so that there is absolutely no lost motion. It is so spacious that trucks and platforms are permitted between machines and between machines and work benches. There are five specially designed tables for the bindery girls. All the machines



Views in new plant of Schwabacher-Frey Company, showing advantages of daylight in all departments.
Upper left hand picture: Composing room. Business offices are on mezzanine floor, which is seen just over composing room. Upper right: Platen press department. Lower left: Cylinder press department. Lower right: Steel die embossing department.



One of the Shipping Departments.

which are used are just outside the area covered by these tables, in order that the paper may be handled with as little lost motion as possible. There are five stitching machines in a row at the left of the bindery tables. A number of tables four feet square and fitted with rollers have been made especially for use in connection with the stitchers. The girls work from these tables to the stitchers and deliver the stock back to tables, which eliminates all waste motion. The stock is never carried after the stitching operation, it being transported from place to place and from machine to machine by these tables on rollers. Finally when the work is completed it is taken on these tables direct to the wrapping counter or the city delivery, where it is made ready for shipment.

There are two folding machines on this floor, one being at the west end of the building close to the freight elevator, and used almost exclusively on magazine work. The other is near the girls' tables, so placed because it operates on smaller work, such as letter and legal folds.

There are four paper ruling machines in the bindery, one of them being automatic and three hand fed. Work benches extending the full length of the machines greatly facilitate the handling of the paper. The machines are arranged along the north side of the building so that they receive proper light on the beams.

The book forwarding department extends along the north side of the room, facing the windows. Each bench in this section is provided with an electric glue pot. Just back of the forwarders are benches four feet wide with panel doors underneath, where all bindery material is carried, enabling the workmen to easily obtain what stock is necessary by simply turning around.

The book finishing and stamping departments are on the north side of this room, where are installed one embossing machine and one hand stamp, as well as a complete line of brass type equipment. Directly back of the finishing department are the check bindery department and paper drilling machines for preparing loose leaf work. Close to the city shipping department are the padding tables, where pads are cut apart and then taken directly to the city shipping room. All numbering is done on three paging machines in this part of the room.

All engraving is done on the third floor in a room having glass partitions, which gives excellent light and the quietness so essential in doing high class engraving work. The steel die department is on the third floor, the dies being received in bars, which are cut to the proper size on an electrically operated saw. All dies are sawed by the master mechanic.

A complete lithograph department is operated on the third floor, the stones used in this department being stored in the concrete fireproof vault on the first floor.

Stock is taken on lift trucks to the various floors in large lots and distributed. In fact, all products are carried on wheels from the time received as raw material until finished.

The building is equipped with one passenger and one freight elevator. The passenger elevator is of the push button control operation and travels from the first to the fifth floor. The freight elevator travels from the first to the fifth floor, 59 feet, stopping at all five floors. The platform is 6 by 8 feet, and the capacity is 2,000 pounds.

The management of the plant insists on neatness, and in order to help carry out this idea every person has a waste basket, into which all waste is thrown. In the construction of the building provision was made for the welfare of the employees. On all floors steel lockers have been provided for coats and hats of employees, and there are wash basins with hot and cold running water.



Bindery of Schwabacher-Frey Stationery Company.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Mouthpiece Placed in Position Wrong

A Pennsylvania publisher sends a slug and a clipping from paper showing defective print on right end of slugs. The following is his letter: "A few days ago we cleaned our pot throat and put on a new mouthpiece and are enclosing a slug cast since, which you will note is defective on the end. Can you advise us the cause of this? Also enclosed find clipping showing defect in print."

Answer.—The jet marks on the bottom of the slug indicate that the mouthpiece is set 1/32 inch too far to the right. When the metal leaves the jet, which is only half open, it is sprayed into the matrix, causing the pitted effect. We suggest that you drill another jet between the first and second holes, or put the mouthpiece in correctly.

Character Next to a Quad Is Bruised

A Kansas operator sends several slugs and writes as follows: "Am sending slugs under separate cover, and should like a prompt reply regarding them. I have tried to overcome difficulty in several ways, but have failed. Note that the last character in word is damaged as if by spaceband. The three eight point slugs were cast with filling rail. The eight point slug, five ems long, was cast on black rail, not using filling piece. You will note some trouble appears where quad is used next to character on six point light. Would appreciate assistance and suggestions. Also note dirty appearance of face of type on eight point book face."

Answer.—We are of the opinion that the trouble may be due to a combination of circumstances. Examine and correct any of the following troubles noted: (1) See that side play of first elevator is as small as possible. (2) Do not have more than 1/64 inch clearance between back screw of first elevator and vise cap when a line is just ready to cast. (3) See that the pump stop lever spring (BB 214) is not too strong, for if it is it will cause the right hand vise jaw to move to the left and be responsible for the bruise you refer to. If you find this spring is stronger than necessary, weaken it a trifle and test with a similar line to the one you sent to us.

Slugs Are Not Trimmed Correctly

A Massachusetts printer submits two slugs for inspection regarding trimming, and asks advice toward correcting trouble.

Answer.— Both the right and the left hand knives are set wrong. The eight point slug measures .111 inch on both ends, and the left hand side (smooth) on lower end is not being trimmed properly at head. The ten point slug measures .1385 inch and .1395 on the respective ends. We also find that the left hand knife does not trim head of slug properly at lower end on smooth side. We suggest the following: Remove both molds, clean both pockets in the disk. Clean both molds, being especially careful that the under side of the mold bodies are free from metal or adhering particles of any substance. Replace the molds in this manner: (1) Bring the four fastening screws to a light bearing; (2) then turn down tightly the three screws that press the cap of the mold; (3) finally turn tightly each of the four fastening screws. Be certain that the liners are in place before the molds are replaced. When this is done set up a line of capitals, thirty ems long, and cast a slug from any mold. Reset the left hand knife so that the head of the slug is trimmed properly on smooth side. Then readjust the right hand knife so that the ten point slug will measure .140 inch, and the eight point slug should then measure .112 inch. If the foregoing procedure is carried out properly the slugs should lock up without bridging or buckling up.

Splashes of Metal Are Annoying

An Oklahoma publisher writes that his machine has been giving trouble with squirts, and he wants advice to help correct the difficulty. As insufficient information is furnished our advice can only be general.

Answer.—Your letter regarding squirts did not say whether they occurred at front or at back of mold disk. We assume that they are due to lockup between the pot mouthpiece and the back of the mold. We do not believe the metal is at fault, as you suggest. We advise that you test the lockup between the mouthpiece and mold. (1) Clean off adhering metal from back of mold, scraping with sharp brass rule. (2) Apply a thin even coating of red ink to back of mold. (3) Clean mouthpiece, and after vise is closed allow cams to make a revolution. The test will reveal to you by ink contact on mouthpiece the state of lockup between these two parts. The transfer to mouthpiece should show uniformly even. If it does not, you may adjust the pot by the screws in the legs, so that a uniform contact will be obtained. Examine and see if pot lever spring yields a trifle when the pot locks up to cast.

Particles of Metal Cling to Matrices

A central New York operator writes: "I am writing to ask you a few questions regarding a Model 5 linotype that has been in constant use for over fourteen years. Am having a few problems that you can no doubt solve and help us in applying a remedy. Just recently we are having quite an amount of flakes of metal fall from the matrices as they pass through the distributor box. The lines of slugs while yet in the mold are quite free from any overhang, indicating that the lockup is good. We are also having trouble with two or three letters failing to respond, notably lower case j, fl, and ff. Cams revolve freely to touch, and keyrods work well, but frequently it is necessary to touch the key twice to get response. The same trouble is apparent in all our magazines. A thorough cleaning of the magazines does not give any relief. What would cause slugs to 'hump' a little when locked in the form?"

Answer.— Doubtless the small particles of metal cling to the casting side of the matrices or enter between the characters where the walls may be slightly depressed. If the latter cause is present the use of Not-a-bur on the spacebands at intervals will help to correct the evil. If the metal is from casting side of the matrices it may possibly be corrected by

increasing the stress of the pot lever spring. Send in a lower case line, and when the disk retreats after the cast open vise and examine face of mold around the mold cell and the matrices around casting point. If no metal is visible at any of these places, remove the line from the elevator jaws and separate the matrices, noting if any of the flakes are found between the several characters. In the case of the characters j, fl and ff not responding, see if the keyrod spring for each character returns the rod to normal. If it does not, put a stronger keyrod spring in place of the present one. If the keyrod does return to normal, remove every character in each channel, polish the ears and examine to see if front pawl descends fully when keyrod rises to full height. It should not be difficult to find the cause of the trouble. Examine every part. Slugs hump up from different causes, namely, if the smooth side is not properly trimmed at head of slug, and if the base of slugs is more or less spongy, causing them to yield.

Tracing Cause of Damaged Matrices

A South Dakota operator sends several damaged matrices which appear to be damaged by divers causes. He wants suggestions that will help to overcome this difficulty.

Answer.— One of the matrices, a hyphen, exhibits marks which might indicate that it was caught in the first elevator and there bent. It also has a mark, as you state, from point of lower distributor screw. Two of the other matrices have similar marks, which may indicate that they caught in being lifted, and as they were slightly tardy in going up (due to interference of bar point, perhaps) they were caught by lower and upper front distributor screws (as marks show). If this were a persistent trouble we would assign a cause relating to lifter cam being worn or put on wrong. Examine this part if it is an old machine. The box being dirty or the matrices being in similar condition would not offer any such interference to cause the damage noted. We are unable to assign a cause for damage to leader. It has bruised teeth, suggestive of improper alignment of first and second elevators. Some of the other matrices show similar defects. Look into this matter before the teeth become too badly worn.

To Set Back Trimming Knife

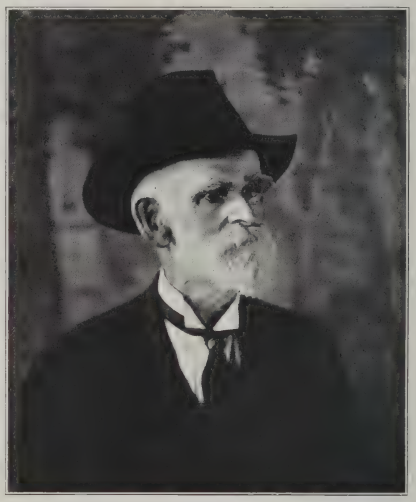
A Kentucky operator has a recently sharpened knife to apply and wants to know the procedure:

Answer.— In setting the knife for slug height it is best to use a thirteen em slug. Proceed in the following manner: (1) Remove the old knife and clean all metal from around its supporting parts. Oil the under side of the sharp knife and also the under side of the washers that hold the knife. Tighten the three screws in the plate that holds the disk to the mold slide. When the foregoing is done, turn the disk by hand to see if it rotates freely, as it should. If necessary, move the disk guides at left side to permit free turning, but do not loosen plate screws for this purpose. (2) Apply knife and have the adjusting screws arranged so that the cutting edge of the knife is about the thickness of a piece of thin paper from the back of mold (note in particular, *back of mold).* Tighten the fastening screws that hold the washers on top of knife. Cast a thirteen em slug with a cap. face thereon. When it is cold, measure each end with a type high gage or micrometer. If it is found necessary to diminish the height at either end, the adjusting upward of the screw or screws must be done very carefully and without loosening the fastening screws. In turning up on either outside or inside adjusting screw, bear in mind that only the slightest turn should be made for each change, as the thread of the screws is coarse. After each change of adjustment cast a slug and measure it when it is cool. Continue measuring and changing until the slug is standard height, .918 inch. When slug is true for height the disk should continue to turn freely as before.

A COMMUNITY HISTORY WRITTEN AND PRINTED BY ONE MAN

Few communities have as complete a history as the one which has been written by Uri Mulford about Corning, New York, and its vicinity. Mr. Mulford has lived in Corning for over half a century and has helped to make history in the community as well as to write it.

The production of this book is all the more remarkable in view of the fact that all the work connected with its preparation, except the binding, was done by Mr. Mulford himself.



Uri Mulford.

He collected the data from numerous sources, wrote and edited the copy, set the type by hand, read and corrected the proofs, printed four pages at a time on a press in his own home, and finally folded the pages and collected them for the bindery. It was a spare time job, but one that required considerable patience and perseverance.

"Pioneer Days and Later Times in Corning and Vicinity" is an imposing volume of 528 pages, 7 by 10 inches. From 1789 to 1850 the history of the community is written in narrative form. From 1850 to 1922 the events are given chronologically. Much of this material was compiled from the files of the local newspapers and is of great interest to residents of Corning, particularly the older ones. It is, in fact, a diary of the town day by day. Mr. Mulford has produced a work which should be of great interest to all present and former residents of Corning.

THE TWO CENT FARE

The letters a firm sends out are its messengers to the trade. They convey information, sales talk and messages of various import.

But each of these messages pays a two cent fare, of which all too frequently nearly half is wasted.

More often than not that half ounce or so of wasted carrying space might well convey an advertising story dealing with some product which the firm is vitally interested in moving. A folder, a leaflet, a slip, a pamphlet would perform the service effectively and at little cost.— *McMillin Musings.*

Collectanea Typographica

By HENRY LEWIS BULLEN

The learning of books that you do not make your own wisdom, is money in the hands of another in time of need.
—Ancient Sanskrit Proverb.

* * * *

A Thought for the Drifters

THE trouble in business (and in all other undertakings) is not the lack of men with ability, but the terrible lack of ability of men to use their ability.—*James W. Elliott.*

* * * *

Book Love

IT is book love that enables us to perceive whatever is true and beautiful in books, and it is a passport to the purest and the perfectest pleasures possible to men. We are never really well bred until we have attained ability to know and to love real books.—*James F. Willis.*

* * * *

Good Will

IN commemoration of the twenty-fifth anniversary of the control of the *New York Times* by Adolph S. Ochs, the principal owner, the directors of the New York Times Company, on August 18, 1921, provided for all regular employees of that company a sick benefit in cases of illness or accident, a pension on retirement from service, and insurance in the event of death or total disability. This is an act of generosity which reflects the good will of Mr. Ochs toward all sorts and conditions of men and especially to those who help make *The Times* the greatest newspaper in the English language. *Collectanea* has not observed that this great benefaction has been reported, hence this belated announcement.

The success of *The Times* affords good ground for continued faith in the good sense of the American citizenry. *The Times* gives the news and more of it than any other newspaper. Fulfilling the legitimate functions of a news gatherer, it satisfies a reading public which is greater in numbers and of a higher caliber than any which requires to be caught either by vulgar imbecilities perpetrated in the name of "American" humor or by syndicated trivialities.

Books Recommended to Printers

NOT a week passes in *Collectanea's* shortening years without a request for advice as to a course of reading that will help those who are interested in printing from an intellectual point of view. We have been printing this kind of advice for several years, and yet the inquiries increase. So we must to the task again; but be it remembered that the task is accepted as a duty, because no one else seems ready and willing to keep alight the fires of interest in the history of our inadequately appreciated art and mystery.

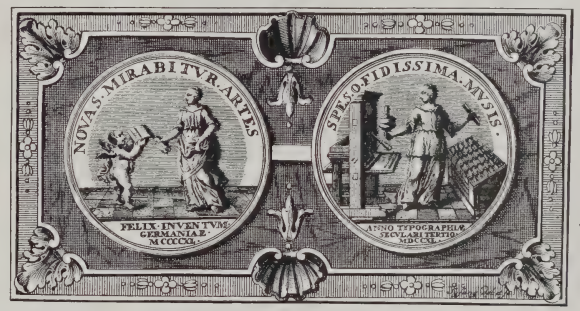
Here is a sample inquiry: It is from an appreciative young printer, and it is at his suggestion that these few stickfuls of advice are offered:

For the past two or three years I have been very much interested in your articles in THE INLAND PRINTER, both in Collectanea Typographica and in the biographical sketches of famous printers.

This interest prompts me to appeal to you directly for a little advice as to a course of reading that would be of interest and help to a young man who is intensely interested in everything pertaining to printers.

I recently completed the course in typography offered by Columbia University and found it of much interest and profit. I am therefore appealing to you for suggestions as to a course of reading which will be of some help to me in my further study.

Now, though there are probably as many as twenty thousand books dealing with various phases of the history and practice of printing, the question asked by my young friend is a difficult one to answer. To acquire a comprehensive knowledge, a great number of books requires to be studied. There is no small group of books which together will completely furnish the mind of the thorough student. Strange to say, only one book containing the whole history of our art and craft has ever been written. It is the "Illustrirte Geschichte der Buchdruckerkunst," by Karl Faulmann, Vienna, 1882, 8vo, pp. 806. This work is now in the rare book class. Upon the suggestion of the editor of THE INLAND PRINTER, a comprehensive history of printing is now being prepared by *Collectanea.* For this book the series of biographies of famous printers now in course of publication are preliminary studies. Our aim is to interest average well read persons, as well as printers, by presenting to their attention the services rendered to civilization by our art in an interesting manner, in an effort to restore to printing the prestige which it formerly enjoyed, but which in the last century it has lost.



Head piece engraved in copper and used in a book issued in 1740 in Leipsic in commemoration of the third centennial of the invention of typography. The lettering: (left) "He marvels at the New Arts — Happily invented in Germany in 1440"; (right) "Most faithful Hope of the Muses — The Third Centennial of Typography in 1740."

There are many histories of printing of limited scope. De Vinne's "The Invention of Printing," second edition, 1878, deals only with the earlier group of printers. It is an instructive book, but is no longer regarded as authoritative. As an historical document it is an unsafe guide, because the researches of the intervening half century since its



Head piece engraved in copper and used in a book issued in 1740 in Leipsic in commemoration of the third centennial of the invention of typography. The lettering: (left) "Johann Gutenberg and Johann Fust invented Typography in Mainz in 1440"; (right) "Art will endure so long as Letters are held in Honor — A grateful posterity celebrates the Third Centennial of Typography in 1740."

publication have upset the larger part of the data upon which historians of De Vinne's time based their conclusions. During these fifty years many historians have been busy demolishing evidence and banishing typographical heroes, but not one has attempted a constructive and stimulating history. With De Vinne, in respect of having written before the iconoclasts began their work, is Faulmann the German, Bernard the Frenchman, Von Linde the Dutchman, and the numerous writers who more or less ignorantly because of inadequate study, compile little histories on the easy principle of follow the leader.

Our inquirers do not ask for a guide to text books of printing — the dry bones of typographic literature. Those who want information about text books may have it by sending six cents in two cent stamps to the Free Public Library of Newark, New Jersey, for a copy of its excellent, recently revised pamphlet "Books on Printing." Among text books, those of De Vinne are yet the best, although the march of time has made some of their contents obsolete. THE INLAND PRINTER publishes a catalogue of useful text books. Leaving the books which one may keep in the tool house of the art, we now come to books with which the printer may invite his typographic soul. Among these we recommend:

EARLY PRINTED BOOKS, by E. Gordon Duff, one of the "Books about Books" series, 12mo, pp. 212, London, Kegan Paul, 1893. Anything Duff writes about books is worth reading.

FINE BOOKS, by Alfred W. Pollard, large 8vo, illus., pp. 332, London, Methuen, 1912. This is virtually a history of fine typography. Pollard is the best living authority on printing from a scholarly, book loving point of view.

HISTORY OF THE OLD ENGLISH LETTER FOUNDRIES, with Notes, historical and biographical, on the Rise and Progress of English Typography, by Talbot Baines Reed, illus., quarto, pp. 379, London, 1887. There is a small and a large paper edition. Reed was a scholarly typefounder. Contains bibliographies of early British type specimen books. Most interesting.

HISTORY OF THE ART OF WRITING, by William A. Mason, illus., 8vo, pp. 502, New York, Macmillan, 1920. It must not be forgotten that typography is merely labor saving writing. This work is comprehensive, without being too technical. The standard English history of writing is "The Alphabet, an Account of the Origin and Development of Letters," by Isaac Taylor, illus., 2 vols., 8vo, London, Kegan Paul, 1883.

BIOGRAPHY AND TYPOGRAPHY OF WILLIAM CAXTON, England's First Printer, by William Blades, 12mo, pp. 387, London, 1882. This is a second edition; the first was issued in 1877. It is a popular format of Blades' larger work, "The Life and Typography of William Caxton," illus., large 4to, 2 vols., pp. 398, 312, London, 1861-3. Blades was a highly successful printer of London. In addition to being entirely authoritative, this interesting biography (in its two volume format) laid the foundations of the science of bibliography.

A VIEW OF THE EARLY PARISIAN GREEK PRESS, including the Lives of the Stephani, Notices of other Contemporary Greek Printers of Paris, etc., by E. Gresswell, 2 vols., 8vo, pp. 412, 413, Oxford, 1833. This is the only book in English which deals with the scholar printers of France of the time when the prestige of the printers was at its apogee.

THE BOOK, ITS PRINTERS, ILLUSTRATORS AND BINDERS, from Gutenberg to the present time, by Henri Bouchot, 4to, illus., pp. 383, London, H. Grevel, 1890. An attractive outline of the evolution of printing.

HISTORY OF PRINTING IN AMERICA, with a Biography of Printers and an Account of Newspapers, by Isaiah Thomas, 8vo, 2 vols., pp. 487, 576, Worcester, Mass., 1810. A principal source of the early history of printing in America, therefore indispensable to the student of typographic history, but because Thomas was writing in a time too close to many of the events, some of his statements are erroneous. A second revised edition was issued in 1874, also in 2 vols., by Munsell, Albany, New York.

BOOKS AND THEIR MAKERS IN THE MIDDLE AGES, by George Haven Putnam, large 8vo, 2 vols., pp. 460, 548, New York, Putnams, 1898. Though not specifically a history of printing, there is no other work which deals so comprehensively with the making of books, and as books were made and published by printers or by their predecessors, the pen writers, Mr. Putnam gives us, in effect, an extended view of the origins and progress of our art, down to 1709. Of course, the Middle Ages virtually ended in the thirteenth century, and our author gives us good measure in continuing his authoritative narrative for four centuries beyond the limit of his title.

PENTATEUCH OF PRINTING, with a Chapter on Judges, by William Blades, with a Memoir of the Author and a List of his Books, by Talbot B. Reed, 4to, illus., pp. 117, London, 1891. This is a broad outline of the history of printing, but the least authoritative of Blades' writings.

EARLY ILLUSTRATED BOOKS, A History of the Decoration and Illustration of Books in the XV. and XVI. Centuries, by Alfred W. Pollard, 12mo, illus., pp. 256, London, Kegan Paul, 1893. Charming and instructive.

GEOFROY TORY, Painter and Engraver, first Royal Printer, Reformer of Orthography and Typography under François I.: an Account of his Life and Works, by August Bernard, translated by George B. Ives, one of the master works of Bruce Rogers, 4to, Illus., pp. 338, Boston, Houghton Mifflin Company, 1909. Edition limited to 370 copies. Tory was one of the great masters of decorative design and great in several other activities, exerting a decisive influence which made the French typography of his time illustrious. This book contains a marvelous array of reproductions indistinguishable from the originals. The price is, of course, correspondingly high, but moderate enough compared with its value to one who would make of printing a profession.

OLD PICTURE BOOKS, WITH OTHER ESSAYS ON BOOKISH SUBJECTS, by Alfred W. Pollard, 12mo, illus., pp. 282, London, Methuen, 1902. Again, as usual with Pollard, charming and instructive.

JOHN BASKERVILLE, A MEMOIR, by Ralph Straus and Robert K. Dent, 4to, illus., pp. 144 and 14 specimen plates of Baskerville types and borders, London, Chatto & Windus, 1907. An authoritative and interesting history of a great printer.

Most of these books are out of print, and can be procured only from dealers in rare books — second hand booksellers of good standing. The higher class of booksellers confine their business to books that are out of print. Those who are not acquainted with a reliable bookseller may get these books from C. E. Goodspeed, 5A Park street, Boston. If he can not supply from stock he will find them. He is an expert in books on typography.

* * * *

Owed to the Printer

Breathes there a man with soul so dead,
Who never to himself hath said,
I'll pay, before I go to bed,
The bill I owe the printer?
Yes! there was one I knew full well,
But he, alas, the truth to tell,
Is dead, and straightway went to — well,
The place that has no winter.

— *Typos.*

* * * *

An Influential Introduction

Said Stevenson: "All speech, written and spoken, is a dead language until it finds a willing hearer." Good typography finds a willing listener much more readily than indifferent printing does. It galvanizes inert words into life to which the alert human mind will freely respond.—*Everyday, by the Redfield-Kendrick-Odell Company.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

The Roller Problem

The Johnson Automatic Roller Rack Company, Battle Creek, Michigan, has issued a booklet with the above title, copies of which will be sent free of charge to pressmen and others interested. It contains valuable information for pressmen, describes the need of good rollers and gives pointers on how to keep them in good condition. Mr. Johnson is an old-time pressman and has devised many things for the benefit of the printer and pressman.

Use Transparent Tint

A Colorado printer submits a two color folder containing halftones and line plates in two colors, and asks our criticism of his work.

Answer.—We believe that more satisfactory results could have been secured by printing the black first and following with the tint. The tint body should be a transparent one, such as given by a varnish tint or a tint made of magnesia and varnish. Your ink dealer will understand when you ask for a tint body or transparent tint medium. By adding a small quantity of solid color to the tint body you secure a tint which readily prints on a black or any solid color. The appearance of the halftone would be improved by the use of any of the various mechanical overlays on the market.

Paraffining Board Changes Its Color

A Tennessee concern asks us regarding the changing of color of board that is paraffined and the cause of irregularity of absorption of the paraffin, and wants to know if varnishing the board before paraffining would help.

Answer.—We are under the impression that the irregularity is due to the manner in which the paraffin is absorbed by the board. The heating of the board will give greater uniformity to the penetration of the paraffin. We suggest that you try a piece of the board both hot and cold, and see if there is a change in the appearance of the board. The varnishing of the board would defeat the purpose for which the paraffin is applied; that is, to render it moisture and grease proof. It is our opinion that an uncoated or unsized board would be more easily paraffined than the coated ones.

Decalcomania Not a Typographic Process

A Massachusetts printer submits several decalcomania transfers and asks how they can be produced by a typographic printer. An Indiana engraver writes as follows on the same subject: "I should like very much to be enlightened as to the process involved in producing the enclosed monogram. Also tell me the grade of ink or silver or bronze used on a gum solution, and the kind of varnish used in applying the monogram. Is there any literature available on the subject?"

Answer.—These designs are produced wholly by lithographic process. Special paper is used, and specially ground inks are required. They are printed mainly on stone lithographic presses, not offset. The work consists of printing the design in reverse on a sheet of special paper; that is, the key plate of the design is the first one printed and the other colors follow in reverse order. The last plate is either silver or gold, and covers the entire design and only appears in the finished print in such places as desired by the artist. It is not necessary, however, that either metal be used, as any other ink may be used as a final color. To make the pictures more permanent, they are given a light coat of bleached shellac, which is sufficient to prevent rubbing, as in the case of designs on furniture and manufacturers' names on pianos, phonographs, etc. Where the design is applied to glass, it will hold securely if first the glass is well cleaned with wood alcohol, and where no abrasive cleaner is used. Almost any book on lithography explains in detail the manner of production.

Weak Impression and Need of New Rollers

A Michigan publisher sends a copy of his paper and asks why it prints so weak. There appear to be two reasons, one the application of the ink to the form, which may be due to hard rollers. The impression also appears weak. This may indicate that you require additional packing on the cylinder, or that the cylinder bearers need to be brought to a closer union with the bed bearers. We can not tell you just which of these conditions need changing, but you can see for yourself. Your pressman should know which of the foregoing troubles causes the weak printing. If you have not recently had new form rollers this may be the cause of your trouble. If your cylinder packing is not sufficient to bring its surface above the cylinder bearers at least the thickness of two or three sheets of print paper, then you have it underpacked.

Printing a School Annual

A printer in a small town in Kansas desires advice regarding the makeready on a school annual carrying a number of square finished halftone plates. He wants to know what interlaying means.

Answer.—The makeready of square finish halftones should begin by having all plates type high and fairly uniform on printing surface. When the form has been placed on the press and you have a tympan just as you describe, pull a proof on any smooth book stock and then examine each plate for legibility. If you find some plates are too high and others too low, some weak in one place and others weak in different places, you should proceed to correct surface conditions by interlays and by reducing the height of plate mount. Presuming that a plate shows a low corner, or a low place at any other point, patch up as indicated on the sheet which we sent you, using your own judgment as to the thickness of paper employed. The interlay is placed under the plate and not under the block. Remove plate by giving block a sharp blow on an imposing stone. This blow raises the brads, which allows the lifting of the plate. When the plates are interlayed and an impression shows fairly uniform, the work of makeready really begins. If hand cut overlays are to be used they should be prepared before the form goes to press, as much standing time is thus saved. To make a hand cut overlay you may pull

four impressions on French folio, or on onion skin folio. With a suitable knife, cut out the solids or heavy tones and attach them in a precise position on one of the sheets. Then cut out the solids and near solids and attach them on the same sheet, being careful to register exactly with the design or picture; finally cut out the high lights only and attach the sheet to preceding ones in register. The overlay may be attached to the spotup sheet or in the tympan. The overlay so prepared will consist of three thicknesses on solids, two thicknesses on middle tones, and where the high light was being cut out will be without the normal pressure at that point. The overlay so prepared will be attached about three sheets down and in register with an impression pulled on the tightly drawn top sheet. In order to secure a register you may draw up the top sheet tightly, then allow the press to attain regular speed, then pull impression on top sheet. With a knife blade, punch a mark at the corners of the halftones or make a mark where the spotup sheet can be attached down about three sheets. The application of a heavy overlay may require the removal of a hanger (a tympan sheet). When another impression is pulled it may require another spotup sheet to finish slight discrepancies in the first one. But for a few tissue patches the halftones may not need any additional overlay. If you have much halftone work to do you will find it advantageous to install a mechanical overlay outfit. A mechanical overlay is specially prepared. The selection of tone gradation in the overlay is automatic and does not depend upon the judgment of the pressman. The result is an overlay of varying thickness, corresponding exactly to the tone gradations of the subject or design.

Printing With White Ink

A Missouri pressman sends a specimen print of a job he was printing with white ink on antique stock. He wants to improve the appearance of the print and asks our suggestions.

Answer.—You could not have undertaken a more difficult job of presswork than to try to secure a satisfactory white impression on dark colored stock. The difficulty is not due to printing on a platen press, for it would not materially improve matters even on a cylinder press. The whole trouble is due to the lack of density in the white ink itself. The best ink is a cover white; a mixing white should not be used. The cover white is a lead pigment (doubtless) ground in a heavy varnish. The relative amount of pigment to vehicle is much greater than in a mixing white, hence it has a greater covering capacity. Considering that your type selection for this kind of ink could have been more judicious, we believe you have done fairly well. To produce acceptable presswork with white ink we would first select a type face without any light elements, preferably a face of uniform contour having no sharp points. The border rule conforms to this specification, as it is of constant outline. The second consideration is ink and rollers. Good ink with unsuitable rollers would be as unwise as weak bodied ink with good rollers. So then secure the best cover white ink, a special grade intended for printing on antique stock such as you used. The makeready finished, take the sheet of pressboard from below all sheets in tympan and place it next below the top sheet. Do not carry too much ink; that is, do not carry enough to permit the impression to squash it outside the area of the type and rule face. After printing a few sheets try a small amount of finely bolted zinc white on a piece of cotton wool and rub it over the freshly printed surface, just as if you were bronzing. The white powder adhering to the fresh ink should coat over the slightly irregular printed surface and give more uniformity. Do not apply the white powder forcibly, as it may tint the stock by adhering to the fibers of the paper. After the ink has dried, the surplus powder can be readily brushed off. A second impression may be applied; complete opacity of the white can not be secured from ink; one must resort to the white foils which are applied by heat in a bookbinders' stamping press.

BOOSTERS' COMMITTEE ANNOUNCES PLANS FOR GRAPHIC ARTS EXPOSITION

A special meeting of the Board of Governors of the International Association of Printing House Craftsmen was held at the Copley Plaza Hotel, Boston, April 8 and 9. The program for the Graphic Arts Exposition to be held in Boston, August 28 to September 2, was endorsed by the international board, and plans were formulated for arousing interest in the exposition throughout the United States and Canada.

A boosters' committee, consisting of the international officers, with John J. Deviny, of Washington, D. C., chairman, Harvey W. Weber, of Buffalo, New York, and Perry R. Long, of Philadelphia, has begun a publicity campaign to put the benefits of the coming exposition squarely before the people. This committee is coöperating with the local committee headed by Joseph J. Dallas and Fred A. Williams. Mr. Deviny, Mr.



Men Behind the Boston Graphic Arts Exposition.

Left: Arthur E. Ham, A. E. Ham Company, treasurer Boston Graphic Arts Exposition. Right: Herbert Farrier, resident manager Japan Paper Company, member Board of Directors, Boston Graphic Arts Exposition.

Dallas and Meyer F. Lewis are at present on a trip covering the principal cities of the United States and Canada addressing the various printing trade organizations.

The members of the committee left New York on April 18, and at the time of our going to press they have spoken before the craftsmen's clubs of Philadelphia, Pittsburgh, Springfield, Cincinnati, Chicago and Milwaukee.

The boosters addressed the Chicago club on Monday evening, April 24. The Chicago craftsmen, who remember with pride the exposition which they put over last year, listened with interest and admiration as Mr. Dallas and Mr. Deviny described the plans now under way. The Mechanics building at Boston is three times the size of the Chicago Coliseum, and at present nearly three-fourths of the exhibition space has been sold. Mr. Dallas said that those who were represented last year are coming back with larger and finer exhibits, and that the exhibition as a whole will be much more educational and will have a much broader scope. The exhibits will include all the features of the previous exposition with many improvements, as well as a large number of new ones.

Mr. Dallas spoke of the appreciation of the Boston club for the work of the Chicago craftsmen in blazing the trail. Their success has given the Boston club a solid foundation to work on and has helped them greatly in selling space to exhibitors, who no longer feel that a graphic arts exposition is an uncertain venture, but realize that it is the best means of demonstrating their products to the executives of printing plants. Exhibitors are sold on the value of the exposition, and the members of the boosters' committee are making the trip to stimulate interest in the " B in Boston " movement.

Speaking for the Chicago club, William R. Goodheart stated that although the attendance at the meeting on April 24 was small, the Chicago craftsmen were solidly behind the movement and he was confident that there would be a large and enthusiastic delegation from Chicago.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Toledo Company Celebrates Formal Opening

The Franklin Printing & Engraving Company, Toledo, Ohio, celebrated the formal opening of its new home at 226-236 Huron street by keeping open house all day. A radio receiving station was installed on the first floor and an enjoyable program was heard. In the afternoon a Benjamin Franklin memorial tablet was unveiled by the Advertising Club, E. E. McClish, of the United States Advertising Company, acting as master of ceremonies.

Head of Canton Printing Firm Retires

T. B. C. Voges, after thirty-five years of active service as president of the Roller Printing & Paper Company, Canton, Ohio, has retired and turned the business over to his son and his son in law, J. C. Voges and L. M. Wible. In this period Mr. Voges has seen his company grow from a one man shop to one of the largest and most complete in Stark county. The Roller Printing & Paper Company specializes on high grade color and catalogue work, and on loose leaf and bank systems.

"Commercial News" Purchased by Dean Wilde

Dean Wilde, editor and publisher of *Commercial News,* Sioux Falls, South Dakota, who has had charge of the business since the death of Edward J. Mannix a year ago, has purchased the publication from the Mannix estate. He formerly was connected with newspapers in Sioux City, Des Moines and Omaha.

C. J. Nuttall has joined the organization as manager of *Commercial News* and has taken an interest in the business. Mr. Nuttall was with the *Ben Franklin Monthly,* Chicago, for several years.

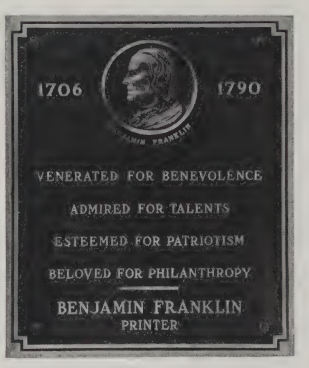
Commercial News is published in two editions, one going to the general merchandise, dry goods and grocery trade and the other to the hardware, farm equipment and building material trades.

Coöperative Buying Urged by U. T. A.

The officers and the Executive Committee of the United Typothetæ of America, comprising some thirty representatives from the various administrative districts of the United States and Canada, met in Chicago from April 5 to 8. The most important question discussed at the meeting was that of the long price list. The U. T. A. states printers feel they have been unjustly treated by the paper merchants publishing net price lists, which greatly handicap the printer in the resale of paper. It is claimed that the printing industry is the only major industry in the country where the jobbers continue to publish net lists, depriving the printer of fair support in retailing paper.

In some localities, notably Detroit and Washington, D. C., the jobbers have yielded to the demands of the printers and have issued retail price lists.

The Executive Committee of the U. T. A. adopted a resolution recommending that printers in the various cities organize local buying committees and purchase their paper from houses recognizing their claims.



Franklin Memorial Tablet Erected by Franklin Printing and Engraving Company.

Prominent Artists in Strathmore Advertising Campaign

Several famous artists have been engaged by the Strathmore Paper Company in preparing an advertising campaign which promises to be of unusual interest. The first advertisement of the campaign has been designed by Guido and Lawrence Rosa. The format of the folder is a novel one, the cover being pasted to the fly leaf so that there are no stitches visible, giving it rigidity without a feeling of stiffness. The center spread unfolds into a broadside which gives the artists a better opportunity to display their interpretation of the theme "Paper is part of the picture."

The Rosa booklet is of exceptional interest to printers and lovers of good printing. It is an excellent example of coördination of design, typography and paper, and will be appreciated also for the quality of printing and authenticity of design. This is the first of a series of ten booklets to be distributed during the year, the remaining pieces to be designed by Cleland, Treidler, Barton, Cooper and other prominent artists.

Du Bois Press Pays Second "Golden Rule" Dividend

The Du Bois Press, Rochester, New York, gave a dinner to its employees and their wives, husbands and sweethearts at the Old Colony Club, Hotel Seneca, on Saturday evening, April 15. About one hundred were present and enjoyed a get together social evening. A. F. Du Bois, president of the company, gave a talk on coöperation and efficiency, and representatives of the various departments responded, expressing the employees' appreciation of the treatment accorded them.

An appreciated feature of the evening was the distribution of the second semi-annual wage dividend, which amounted to $2.37 a week to every one who had been with the company three months or longer. On May 2, 1921, the Du Bois Press announced a Golden Rule policy, pledging to its employees participation in the financial prosperity of the business and the best working relations that could be established. The banquet and wage distribution were in furtherance of this policy.

Public Printer Addresses Franklin-Typothetae

George H. Carter, the Public Printer, was the speaker of the evening at the April meeting of the Franklin-Typothetæ of Chicago, which was held at the Hamilton Club, Thursday evening, April 20. After the dinner those present heard Mr. Carter give a brief address through the radio receiving outfit and amplifier which was installed in the dining room of the club. Marion S. Burnett, chairman of the commercial group, entertained the gathering by reading several humorous alleged telegrams. Music was provided for the evening by Mrs. Harlo R. Grant's orchestra.

After returning from the radio broadcasting station Mr. Carter spoke at greater length about the work of the Government Printing Office at Washington, of which he is the head. He described the equipment of the office and the scope of the work performed. He told of the efforts of the present administration to run the office on a business basis and he pointed to what the department had already accomplished in increasing production and eliminating inefficient methods, thus saving the taxpayers of the United States a considerable sum of money.

Dexter Folder Company Opens New Branch Office in St. Louis

The Dexter Folder Company announces the opening of a new sales office and service department in the Railway Exchange building, St. Louis, Missouri. The new office is under the management of E. L. Arey, who for the past few years has been connected



E. L. Arey.

with the sales force covering the territory under the supervision of the company's New York office.

Service men will be stationed at the new St. Louis branch for handling the erection and general supervision of all Dexter equipment in that section. The following States are included in the territory covered by the new branch: Iowa, Kansas, Missouri, Nebraska, Colorado and South Dakota.

Price of Duro Overlay Reduced

A substantial reduction in price is announced by the Duro Overlay Process, 802 Bartlett avenue, Milwaukee, Wisconsin. At the new price this overlay process will be within reach of the smaller printing plants, who would do well to investigate the economy of the mechanical overlay and its superiority over the hand cut product.

April Meeting of Michigan State Typothetae

The monthly meeting of the Michigan State Typothetæ was held at Kalamazoo on April 15, over sixty sitting down to a luncheon as the guests of the local Typothetæ. Representatives were present from all cities except Detroit, which was unrepresented, to the regret of all present. President C. W. Johnson presided at the luncheon, which was enlivened by vocal and mandolin selections by the Gibson mandolin girls from the local Gibson mandolin factory.

After luncheon there was an interesting round table talk on the subject of vocational training for printers in the State. The principal address was given by D. G. Smith, superintendent of vocational training of the State of Michigan, who illustrated the importance of teaching the children not only how to live but also how to earn a living. George B. Frazee, of Grand Rapids, superintendent of vocational schools, showed what his city is doing and how the master printers coöperate in seeing that the proper instruction is given. Superintendent Drake, of Kalamazoo, spoke, as did F. W. Gage, of Battle Creek, who reviewed the subject thoroughly and pointed out the efforts which had been made for years by the U. T. A. to map out a course for apprentices as well as to provide training for others in the trade.

A New Style of Envelope

Application for a patent on a new style of envelope known as the "O & W Self Sealing, Instantaneous Opening Envelope" has been filed by Ogden & Weigand, Jefferson City, Missouri.

In making this envelope the paper is cut to the required shape by means of a die. The back section folds under the front section, which is provided with two flaps half an inch wide, which seal over the back. The envelope opens at the right end, the flap having a tongue three-fourths of an inch wide at the top, which is inserted under two small flaps cut in the front of the envelope. Placing the stamp over these two flaps seals the envelope. It is quickly opened without damage to the contents by simply pulling the edge of the tongue which projects to the left of the stamp. The inventors state that these envelopes require twenty per cent less paper in their construction than any style now on the market.

Merger of Newspapers in Bremerton, Washington

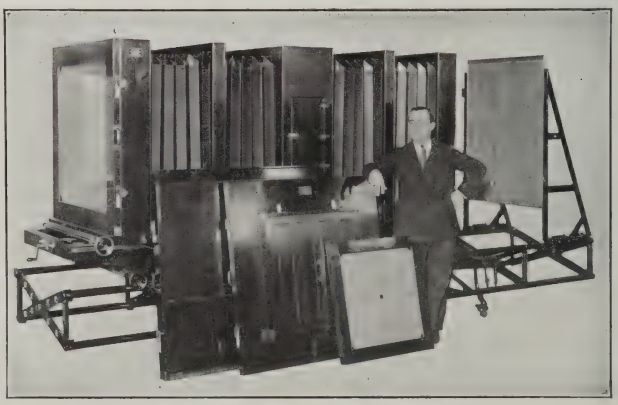
The *News* and the *Searchlight*, the two afternoon dailies at Bremerton, Washington, were consolidated on April 1, and are now being published under the name of the Bremerton *Daily News-Searchlight* by the Consolidated Publishing Company. The officers of the new corporation are: President, H. D. Matthews, former president of the Daily News Company, who is also vice president of the National Editorial Association; vice president, W. B. Jessup, former owner and publisher of the *Evening Searchlight;* secretary, H. W. Fredericks, former vice president of the Daily News Company. Frost, Landis & Kohn, New York, Chicago and Atlanta, will be foreign advertising representatives.

The consolidated paper is the only one published in Bremerton, and serves a population of some 22,000 people immediately adjacent to the Puget Sound Navy Yard, which is the Pacific Coast base for the larger vessels of the United States Navy. Bremerton is the largest town in the county and is the trading center for a large farm population.

The *News-Searchlight* has a battery of four linotypes and is well equipped in other respects. The consolidation has met with the approval of local business interests, who appreciate the advantages offered by the combined circulations and promise the *News-Searchlight* their solid support.

Hampshire Paper Company Coöperates with Printers in Direct Advertising

The Hampshire Paper Company, South Hadley Falls, Massachusetts, has produced a direct mail campaign to be distributed in coöperation with printers. The campaign is to consist of twelve monthly mailings of eight-page folders printed in three colors. They are decidedly attractive in design and interesting in copy. Each month the folders are printed on a different color of Old Hampshire Bond and are provided with envelopes to match. A limited quantity will be supplied to printers with their imprint, and the printers will in turn mail them to select lists of customers. The object of the campaign is to create better business for both the printer and the paper house, and to instil into customers' minds the value of better business stationery. It also shows a great variety of effective color schemes which are possible on the different colors of Old Hampshire Bond.



Special Wesel Camera for "Cleveland Plain Dealer."

This special 36 inch copying, enlarging and reducing camera has just been completed by the F. Wesel Manufacturing Company, Brooklyn, New York, and shipped to the *Cleveland Plain Dealer*. It will be used in the rotagravure department for making positives and negatives up to double page size.

New Additions to Huber Staff

J. M. Huber, 65-67 Houston street, New York city, announces three recent additions to the sales department. The new members of the ink company's staff are men of ability and experience.

A. Vincent Weber is thoroughly acquainted with the manufacture and operation of printing presses, as he has been associated with the John Thomson Press Company and with the E. A. Paul Wolf Company, more recently holding the position of purchasing agent with Dennison & Sons.

J. Henry Stephany has been connected with the printing and allied trades since he started to work in 1901. His first position was with the F. Wesel Manufacturing Company. Later he became connected with the Keystone Type Foundry, the American Type Founders Company and then with the Syracuse Smelting Works, leaving the latter company to join the Huber staff.

J. W. Coleman has had twelve years' experience in the pressroom and is therefore in a position to understand ink problems. During that period he has been pressroom executive for Sears, Roebuck & Co., and assistant foreman for the Periodical Press and the *Pictorial Review*.

A New Type High Planer

Printers are realizing the value and economy of having a type high planer in their own shops to reduce the constant expense of idle presses and pressmen when forms are unlocked to treat troublesome plates, and this fact is causing considerable interest in the new Howard type high planer. The feature of this type high planer is the tool steel cutter, which, it is claimed, will plane one million board feet without sharpening and will accurately surface either wood or metal.

A constant source of expense to printers is the cost of rectifying old cuts, warped



The Howard Type High Planer.

or remounted, and for this service the Howard planer is said to be particularly adapted. It will accurately plane to type height any cuts which are too high. Low or uneven cuts can be given a coat of glue or paper and then planed to proper dimension. The cutter will surface strawboard or the finest of makeready tissue without tearing, and will plane glue smooth without chipping.

The Howard machine is also being used successfully in newspaper work for planing either thin or thick cast stereotypes. The cutter does not fill up with lead or become dulled. An extra cutter does not have to be carried, as a good machine shop can regrind the Howard in three or four hours.

The Howard planer was introduced two years ago, but was not marketed. It has recently been taken over by The White Manufacturing Company, Goshen, Indiana. Several important changes have been made in the original design and the machine now offered to the trade is a greatly improved product. During the past two years a number of Howard planers in service have proved the effectiveness of the new design.

The C & G Manufacturing Company, 538 South Dearborn street, Chicago, has been appointed the sales representative of the Howard planer in the Chicago territory.

The Hancock All Steel Quoin

The Hancock Perfecting Lineup Machine Company, of Lynn, Massachusetts, is placing upon the market a new quoin which is said to have many advantages. It is of the direct spread type and is made entirely of steel, as the name implies. The quoin is only $\frac{7}{16}$ of an inch wide when closed, but will open one-third its width and lock securely at any point of expansion. The positive locking feature insures against possible accident often caused by quoins jarring loose. It is impossible for this quoin to work loose by any vibration of the press.

All parts are finished steel and are interchangeable. The working parts are case hardened to give long service. The quoin closes automatically when pressure is released. The closing springs are housed in the side walls of the quoin, entirely out of sight, and are thereby protected from breakage or loss. The wedge which opens the walls of the quoin extends along the inside a distance equal to one-half the entire length of the quoin and provides a very efficient bearing surface which will not bend the sides and cause damage to the furniture.

One of the hardest tests of these quoins is to hold the steel from which they are made in position on machines of Hancock manufacture while the milling operations are being done. In this case they are locked metal to metal and the vibration of the milling and cutting off tools is very much greater than that of the printing press.

Paul Dinse, Prominent Chicago Electrotyper, Dies

Paul Dinse, one of Chicago's prominent electrotypers, passed away April 14.

Mr. Dinse entered the firm of A. Zeese & Co., electrotypers, as an apprentice in August, 1872. Completing his term he worked for the Marder, Luse Company and for Sandberg Juergens, later becoming financially interested in the Juergens Brothers Company. In 1902, with Messrs. Page, Peterman and Went, he founded the firm of Dinse, Page & Co. In 1908, when the plant on Adams street was totally destroyed by fire, the firm removed to the present location, 725 South La Salle street, where it has grown to be one of the largest plants in the city.

For over twenty years Mr. Dinse served the Chicago Employing Electrotypers Association in various official capacities and was ever active in furthering the progress of the industry. He was a national figure in organization activities and was well



Paul Dinse.

known to the members of the industry throughout the country. He had been a resident of Jefferson Park since 1883, and was active in its civic affairs. He was laid to rest at Union Ridge Cemetery with full Masonic honors. Four sons, Fred, Paul, Henry, George, and one daughter, survive. Fred and Paul are associated with Mr. Page in continuing the firm of Dinse, Page & Co.

Printing Students Make Tour of Inspection

Twenty-six members of the Graphica, the student organization of the department of printing and publishing, Carnegie Institute of Technology, Pittsburgh, Pennsylvania, spent their Easter vacation on an extensive inspection trip. The party was away from April 5 to 15, on a tour covering Springfield and Holyoke, Massachusetts, New London, Connecticut, New York city and Philadelphia.

Some of the largest plants in the country connected with different branches of the graphic arts were visited by the students, the variety of interest touching about every phase of work included in their course of instruction at Carnegie Tech. Nearly all the expenses of the trip were met through the efforts of the Graphica Club during a preceding Christmas card campaign.

The printing and publishing course at Carnegie Tech. is one of the most thorough and elaborate given in any technical college. The regular day course extends four years, leading to the degree of Bachelor of Science in printing. The course is planned primarily to train men for executive positions in the printing industry. The unusual educational background afforded and the scope of the courses of study, have led the United Typothetæ of America to select the department of printing of the Carnegie Institute of Technology as its official technical school of printing.

W. L. Leonard Appointed Sales Manager Miller Philadelphia Branch

The Miller Saw-Trimmer Company, of Pittsburgh, announces the appointment of Wilbur L. Leonard as sales manager of its Philadelphia branch, 141-143 North Twelfth street, Philadelphia. Mr. Leonard is well



Wilbur L. Leonard.

known to printers in that territory, having covered it for several years as a Miller saw trimmer salesman.

Sales Helps Issued by Chandler & Price

During these times dealer selling helps are urgently needed. The manufacturer recognizes it, and the printer finds it easy to sell him and to print direct matter of all kinds for him.

The Chandler & Price Company was not unlike other manufacturers in this respect during 1921. New sales producing folders were printed and furnished each dealer for distribution to his customers, at the rate of one every three weeks. This average has been maintained during the first quarter of 1922.

Approximately two million folders have been issued. This does not include the "Business Getter" sales suggestions recently distributed. Each quantity of circulars bore the imprint of the dealer who received them. Every folder was printed on a Chandler & Price press.

Chicago Printers Make Quick Recovery From Fire

Twelve of the sixteen Chicago printing plants which were destroyed by fire on March 14 have resumed operations, two have taken no steps toward starting and two have decided not to operate.

Ten of the twelve which have resumed business purchased their new equipment through the Chicago house of the American Type Founders Company. The proprietors of six of these had found new quarters by March 16, and the delivery of the equipment began the same day. One plant was almost completely installed on the 15th and in operation on the 16th, and all ten were installed before April 1. The selling organization of the Chicago house was reinforced by its country salesmen, and the efficiency department under C. W. Kellogg made layouts of plants as soon as each printer had found new quarters. Additional stocks of type, machinery and other equipment were drawn from the Milwaukee and Detroit houses. Carloads of presses were started on the 15th from the Kelly press factory, Jersey city, and from the Chandler & Price Company, of Cleveland, and carloads of wood and steel equipment from the Hamilton Manufacturing Company. Three Kelly presses were destroyed in the fire, but seven are now in action in the reëquipped plants. Although the staff of the Chicago house worked night and day for two weeks attending to the requirements of the fire victims, the regular business of the company was not neglected.

Brief Notes of the Trade

J. G. Elliott, president of the British Whig Publishing Company, Kingston, Ontario, has been elected president of the Ontario Educational Association.

The Paper Mills Company, 517-535 South Wells street, Chicago, has been appointed agent in the Chicago market for the products of the S. D. Warren Company.

The Acme Paper Company, 115-121 South Eighth street, St. Louis, Missouri, the Lincoln Paper Company, Lincoln, Nebraska, and the Carpenter Paper Company, Billings, Montana, have been appointed by the American Writing Paper Company as Eagle-A service houses.

H. E. Omann, of Chicago, has recently joined the sales force of the Latham Machinery Company and is connected with the Chicago office. While Mr. Omann has not previously sold bookbinders' machinery, he has had considerable experience in other machinery lines. After serving as sergeant-major with the Thirty-first Division during the war, he was employed in the sales department of a Chicago manufacturer, leaving to accept the position he now holds.

The April meeting of the San Francisco Bay Cities Club of Printing House Craftsmen was unusually interesting, as the subject for the talk was an important one to all craftsmen. H. J. Griffith gave an address on "Engraving — Its Terms and Processes," and was kept busy answering questions concerning engraving problems till after the hour set for closing the meeting. The Bay Cities Club is steadily growing, and reports the addition of many new craftsmen to its membership.

The Thompson Type Machine Company, Chicago, has issued a folder describing the use of the Thompson typecaster in casting type for foreign languages. Through additions that have been made to the matrix equipment, this machine can now be used for over fifty different languages, twenty-five of which use roman characters with special accents. By means of a special matrix holder, linotype and intertype matrices can be used with the Thompson caster.

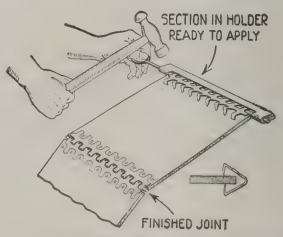
John C. Harding, one of the best known printers in Chicago, has been elected president of the Old-Time Printers Association of Chicago. Mr. Harding has been active in political and labor circles for many years. For a number of years he was recording secretary and organizer of Chicago Typographical Union No. 16 and in 1913 was elected to the Board of Education of the city of Chicago. The other officers elected by the association were: Frank Keefer, vice president, and William Mill, secretary and treasurer.

The officers and program committee of the Buffalo Club of Printing House Craftsmen are doing great work in stimulating interest in their regular monthly meetings. Good speakers have been provided for each meeting, and live discussions on problems of the craft are an entertaining and instructive feature. For the April meeting, Wesley Benzee, secretary of the club, arranged a radio concert, a special receiving and amplifying set being installed. A "B in Boston Club" has been started, and it is expected that Buffalo will have a large representation at the international convention and exhibit.

J. A. Richards, of Kalamazoo, Michigan, who has for many years been known to the trade as the manufacturer of Multiform saws and Multiform die making machines for cutout work, announces that he has secured an efficient production manager to take charge of the manufacturing of the entire line of some forty styles of machines which he now builds. Mr. Richards states that twelve years ago he was manufacturing just one machine, whereas today he has thirty styles and combinations of saws and saw trimmers, and ten other kinds of machines, useful to the printing and allied trades. The past year was devoted to bringing out the de luxe line of saw trimmers, and improving the other machines.

New Size of Belt Lacing

A new size of Alligator steel belt lacing has been put on the market by the Flexible Steel Lacing Company. It is known as No. 1, and is designed especially for belts from $\frac{1}{16}$ to $\frac{3}{32}$ inch thick. Formerly the sizes jumped from No. 00 to No. 15, the



Method of Applying Alligator Steel Belt Lacing.

former being too light and the latter too heavy to care for the service for which the No. 1 is designed. On the two smaller sizes a special holder frame is furnished with each package, which expedites the application of these miniature sizes.

VOLUME 69 JUNE, 1922 NUMBER 3

THE INLAND PRINTER

THE LEADING BUSINESS & TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING & ALLIED INDUSTRIES

PRICE 40 CENTS

PUBLISHED BY THE INLAND PRINTER COMPANY, CHICAGO, ILLINOIS

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(From an address by Mr. Douglas C. McMurtrie, before the American Institute of Graphic Arts, New York, March 28th. Mr. McMurtrie operates the Conde Nast Press, Greenwich, Conn., which has an equipment of twelve Monotype keyboards and eleven Monotype casters.)

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The Monotype PHILADELPHIA *The Barrett*

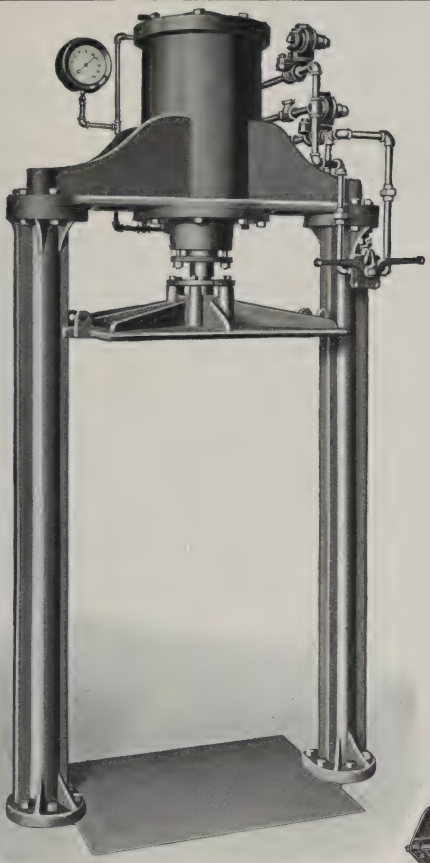
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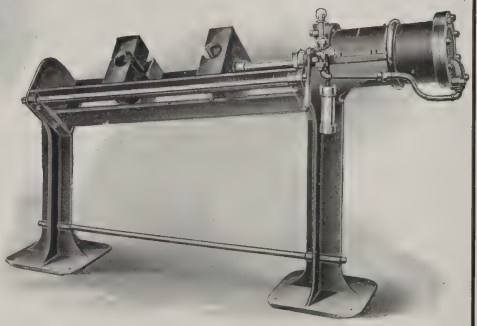
OUR Standing Book Press is operated so as to obtain any pressure on books desired from 100 lbs. to 4000 lbs.

The size of this press is 20x 27½ x48 inches high.

Very strongly built and easy to operate.

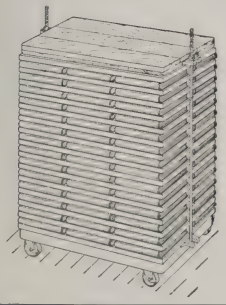
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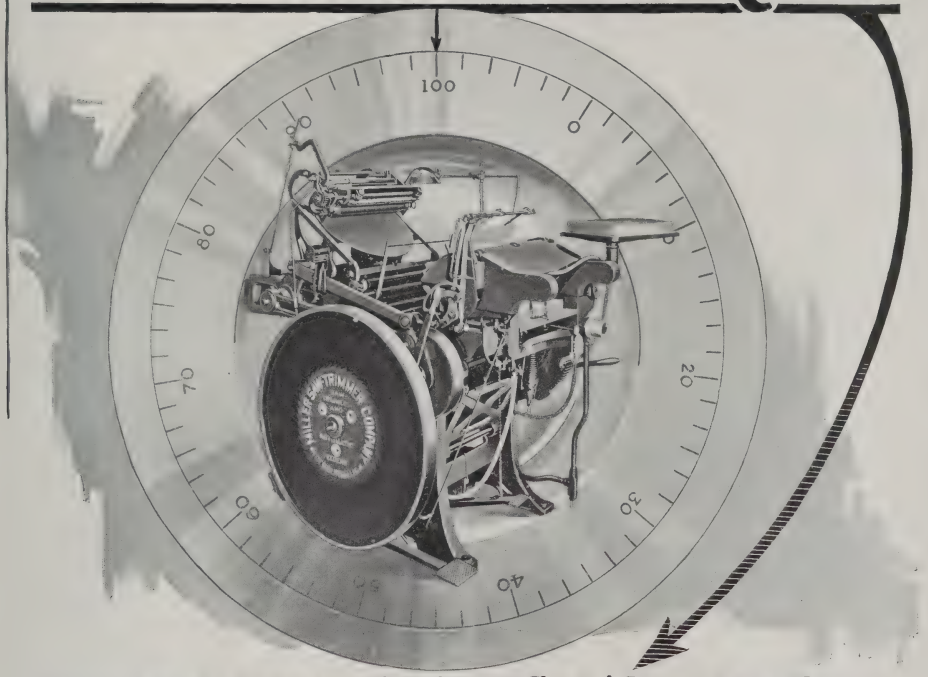
¶ Used daily by thousands of printers in all parts of the world, it is spoken of as the "Printers' Bible" ¶ As a part of the Franklin Printers Service it is helping printers to better business methods

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SEND TO-DAY for *your copy* of the handsome CRAFTSMAN BOOKLET, a splended example in itself of the high-quality press-work produced on these machines, - sent postpaid on request.

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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 69 | JUNE, 1922 | Number 3

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

ELDON H. GLEASON, Advertising Manager — 632 Sherman Street, Chicago, Illinois, U. S. A. — CHARLES R. BEERS, Eastern Representative

New York advertising office, 41 Park Row

Address all communications to The Inland Printer Company

TERMS: United States, $4 a year in advance; Single copies, 40 cents. Canada, $4.50 a year; Single copies, 45 cents. Foreign, $5 a year; Single copies, 50 cents.

Entered as second class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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EARLY MASTER PRINTERS

WILLIAM MORRIS

1834-1898

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 69 JUNE, 1922 NUMBER 3

BRIGGS TAKES A REAL LOOK ABOUT HIM

BY JOHN E. ALLEN

BRIGGS, the compositor, awakened unusually early one week day morning. With an hour or so of spare time to put in at something, he started out for a short walk in the neighborhood of his home. Briskly he moved along a familiar street and at length turned into a familiar parkway. As he hurried ahead he breathed deeply and appreciatively of the fresh morning air. My, how good that air tasted, how fine it made him feel! It put extra inches in his stride, additional sparkle in his eyes, and made his head seem as clear as he could wish it.

Enjoying every step of the way — appreciating more clearly than he ever had before the lines and curves of many things about him — Briggs soon came to a place where the path he was following divided. For a moment he hesitated, uncertain. Always before he had turned to the right at that point, but for once he was tempted to take the branch to the left. The branch to the left was selected, the interrupted walk was resumed, and a few minutes later the venturing Briggs paused in wonderment before a little pergola beside his pathway.

The pergola itself caused Briggs to wonder much, but other things connected with it made him wonder even more. It was plainly to be seen, noted Briggs, that the pergola was not a recently constructed one. From the looks of things, it had been right there for a long, long time. And to think that this very spot was just a few blocks from the home where he had lived many years, just a few yards from a pathway he had traversed daily, and yet he had never seen that little pergola before!

Briggs was a thinking man, and the incident inspired a train of thought. " I wonder," he mused, as he started on a short cut home to breakfast, " how many things I come near or move by daily and fail to take account of as I should."

He determined to find out, and to launch the attempt that very morning at the printing plant where he was employed. He walked into the composing room fully ten minutes before the time to go to work, removed his hat and coat and put on his apron, and then took a genuine look about him.

Almost immediately his gaze was attracted to a dust covered bookcase near one corner of the room. Dozens and dozens of times before, Briggs had half knowingly observed that bookcase, but this time he actually *saw* it. Instead of a vague, indefinite thing made up of many vague, indefinite details, that bookcase was now a clearly outlined one containing many clearly defined books and magazines.

Briggs walked over to the bookcase and took out a couple of trade journals a year or so old. In turning the leaves of one of the journals he came across a picture which seemed somewhat familiar to him — a picture of a rugged, quaintly dressed man with some odd looking instruments in his hands as he sat before a small wood-burning furnace in a little stone walled room. For a minute or so Briggs stood there trying to figure out just where he had seen that picture before and what it was all about. Then suddenly the answer came to him, and he blushed a little to think he had failed to remember where he had seen it before. Hanging on the wall right above the bookcase was a framed counterpart of the picture in the magazine. The picture was captioned " Gutenberg Casting the First Movable Printing Types," and it complemented an article on early printers which looked as though it might be fairly interesting. Briggs laid the journal aside and when evening came he took it home with him.

That night was a rather unusual one for Briggs. The article which had looked somewhat promising

turned out to be much more interesting than he had thought it possible for any such article to be, so interesting, in fact, that he read it straight through from beginning to end and then went back and read parts of it again.

In the article appeared the names of several persons whom Briggs determined to learn more about just as soon as the chance presented, names which had meant little more to him than the names of certain type faces, and still others which had meant even less than that.

"Here I am," thought Briggs, "a printer, and supposed to be a fairly good one at that. And yet if some one had asked me yesterday for some of the outstanding facts of printing history, I couldn't have supplied the information. I'd have had to admit that I knew practically nothing of the background of the business profession I've followed for several years and probably shall follow for many years to come.

"I wonder why I never thought of that before. Surely, if printing's worth devoting most of my life to, it's worth knowing quite a bit about, and I'm going to do some systematic studying."

Next morning Briggs replaced the trade journal in the bookcase and selected a book to take home with him that night. Although it was large and thick and not to be read through in a single sitting, it was very interesting and Briggs applied himself to its pages almost every evening for a full week. And when at length the volume was finished, Briggs felt that he was much better acquainted with several of the leading printers and typefounders of the past, and with their reasons for doing things in certain ways.

The big book was put back in its place in the bookcase, and another book and yet another were selected, read and replaced. By that time Briggs knew a lot more about such persons as Aldus, the Caslons, Bodoni, the Didots, the Elzevirs and Jenson than he had known before, and the knowledge was helping him in his work.

Now that he was more familiar with those persons and their ways of doing things, he felt more sure of himself when obliged to decide just how certain details of composition should be handled. He was now more clearly aware of the possibilities of certain type faces and of their limitations.

After Briggs had read all of the worth while books on printing in that one bookcase, he read still others of the sort from bookcases in the front office and from the more complete collection at the city library. In addition to books on printing, he read some on architecture, design and textiles; and he began to collect and study specimens of typography. As he grew more and more enthusiastic about his studies, he occasionally mentioned certain phases of them to a few of his coworkers. Some of the men laughed at him for his seemingly foolish interest in persons who had lived so long ago and in things which had happened so far back in the past; but the more thoughtful ones did not laugh. Instead they came to regard Briggs as the possessor of much valuable information about printing.

Months went by and Briggs continued his studies. Steadily his work improved from good to better, until at length he had acquired a style distinctly his own, and had come to be known to several recognized critics of printing as a very good typographer.

Briggs sometimes thinks of that early morning stroll of his through the little parkway in the neighborhood of his home, and of the resolution made and launched by him that epoch marking morning. He is sure that his determination to take account of things about him discovered for him that dust covered bookcase in the composing room; that the diligent reading of many books made known to him many interesting and inspiring truths he had not been aware of before, and that the practical application of those truths advanced him from a fairly good printer to a more accomplished and better paid typographer.

Although Briggs seldom talks about himself or his ways of doing things, he never hesitates to give advice to apprentices who ask him for it. Always an important part of that advice is *to read*.

"Before a person is admitted to practice in any other profession," says Briggs, "he must spend much time in studying the lives and methods of the great men of that profession. He can't be a doctor by merely qualifying himself to feel a pulse or to set a broken arm, nor be a lawyer just because he knows how to face a jury or to file the copies of a law brief. He has to prove himself well grounded in medicine or law.

"And to me it seems that the printing apprentice who wants to be something more than just a fairly good printer should equip himself with much more than a knowledge of the mere mechanics of printing, important though that knowledge really is. He should familiarize himself with the lives and methods of the leading printers of the past, and should study many books on printing and allied industries. And such reading will not be drudgery, either. For the most part it will be mighty interesting and enjoyable work."

To believe something and say what you believe, to see things clearly and describe them simply, to know what the people think, and write about their thinking, to remember your constant loyalty belongs to the poorest man that reads your newspaper—this is all there is to newspaper success.—*Arthur Brisbane*

MILLIONS WAITING IN RURAL ADVERTISING

BY L. G. HOOD

IF I should make my bow to you with the remark that more than fifty million dollars' worth of advertising readily available for the country newspapers is going to waste, you would either call me a fool or would question my calculations. But if I can give you a few figures on which to base your own calculations, and if you fail to show at least that amount, then your calculator is different from mine. In the entire United States, centering in the Middle West, there is a gigantic annual crop, worth from a quarter of a billion to a third of a billion dollars, and it is sold almost wholly by advertising. For making this stupendous sale the country newspaper is the best medium that could possibly be used by ninety per cent of the producers. And yet, the amount which the country newspapers get out of this yearly grand total is less than negligible.

The crop is that of pure bred live stock. The chief buyers are the neighbors of the men who breed it. The logical advertising mediums for most of these breeders are the papers which circulate among their neighbors. But the medium they use — well, most of them use none at all.

There are approximately $75,000,000 worth of pure bred hogs raised in the United States every year. The annual pure bred beef cattle crop is worth something under $100,000,000; the dairy cattle crop, another $100,000,000, and pure bred horses and sheep an additional $50,000,000. Figures recently published of the first pure bred census ever made in the world show that in 1920 there were in round numbers 2,000,000 pure bred hogs in the United States, 1,750,000 pure bred beef cattle, 1,500,000 dairy cattle. Estimating the value of these at double the price they would bring at the stock yards we get at least the amounts in the figures just mentioned. I am inclined to the belief that the selling value is above that figure, but I think there is absolutely no question that the annual pure bred crop is worth more than a quarter billion.

There is no central market place to which this stock can be shipped for sale. There are no established prices. There are, in fact, no accepted standards on which to base a standard price. The whole system is dependent upon publicity.

The mediums used for obtaining this publicity are three, the breed paper, the general agricultural paper, and direct mail matter. Of the three the breed paper is perhaps the strongest. It carries the breeder's message to all men making a business of breeding and selling that particular kind of animal. It helps him in the management of his herd, supplies a man to help him with his auction sale, buys and sells for him directly, writes his advertising and convinces him that he needs it. The breed paper sells the most expensive animals he produces.

The general agricultural paper sells the medium priced part of his product to the farmers or smaller breeders. But the greatest part of the output is sold by the breeder himself to his neighbors.

There is only one grand champion in a State. Fifty per cent of the hogs raised by the average swine breeder are of a high grade, good enough to develop into breeding stock. Of this fifty per cent, ten to twenty per cent may be good enough to sell to other breeders at good to fancy prices. The remaining eighty to ninety per cent must find its market upon the farms of the community. It is this part of the crop that is hard to sell, and it is with this part that the breeders find the least assistance.

In the past few years the breeding of pure bred animals has changed from a hobby to a business. A score of years ago the men who raised pure breds were the men who could afford to spend money on them. The multiplying of population, the concentration of fifty per cent of this population in the cities and towns, the high price of farm lands, and expensive farm labor have made efficiency measures essential to agriculture. Pure bred live stock has proved the most efficient of efficiency machines. Scientific tests have shown that it requires twenty-three to thirty per cent less feed to produce one hundred pounds of pork from pure bred hogs than from scrubs.

The pure bred industry today is conducted to make money, and one of the chief requisites of making money is economical selling. By far the greatest share of this one-quarter billion dollar crop is sold within a few miles of where it is produced. I have worked on sales where ninety per cent of the hogs were sold in the county in which the breeder lived. In such case, why isn't the paper that goes to nearly every home in that county the very best medium for use in advertising that sale?

Many breeders recognize that it is the best, and many of them go to the local publisher and buy advertising space without solicitation. They prepare their advertising copy without assistance, and run their business with a minimum of attention from the publisher.

I believe that nine-tenths of the editors are fully awake to the importance of pure bred live stock. Practically every one has carried publicity urging better breeding until he has become black in the face from disgust over it. But I do not believe that one-tenth of these same editors understand the business side of the breeding industry. If they did, the field of pure bred live stock in many counties would furnish as much revenue as the entire business block of the local city. They would change their publicity into effective publicity and would get pay for it.

There are 36,000 men engaged in production of pure bred Chester White hogs. Only about 1,000 of these have herds large enough for auction sales or to permit of advertising in national papers. Possibly a total of 2,000 use state agricultural papers. But the other 34,000 sell a few hogs at market price to their neighbors, and put into the stock yards thousands of head that ought to be in their neighbors' breeding yards.

These 34,000 breeders are prospects for the county paper. They can not afford to use the national magazines. And because they are not shown how they can benefit from it they do not use the county paper. As a result, they are selling their hogs to the butcher and every one is losing money — the breeder, his farmer neighbors and the county publisher.

Suppose there are in your county ten Chester White breeders who can sell through your paper ten hogs each for breeding stock. They will sell for at least $10 a head more than the market price. That means $1,000 these breeders have gained from their small herds. And the increase is a value created almost entirely by you. If you can make $1,000 for them, won't they be willing to give you a fair percentage in payment? And remember that Chester Whites make up only about ten per cent of the total number of pure bred hogs.

Can't any publisher in an ordinarily good live stock producing county increase the sale of pure breds in his county $10,000 to $20,000 a year? And if he does, isn't he entitled to at least $2,500 to $5,000 for it?

A swine publication recently asked its clients the amount they considered a fair expense for advertising and selling. Most of them were willing to spend twenty per cent of the estimated sale proceeds. Almost any breeder is willing to spend $2 to $5 a head just for advertising.

Fifty million dollars is not a high price to pay for marketing a one-quarter billion dollar crop. And the business would double or treble in a very short time. There is room for ten times the number of pure bred animals we have on the farms today. Think what increasing the returns from our entire feed crop twenty-three to thirty per cent would mean to the nation. Live stock must be sold; the increase is on the way, and advertising can sell it.

No other agency has been able to get an extensive foothold in the pure bred selling business. But the field has outgrown the advertising organizations. Breeders are rushing in in such numbers and on such scales that we simply can not take care of them. It is up to the country press to come to the rescue or some more expensive agency must arise. The breeders need the papers even more than the papers need the breeders.

What must the country publisher do to get this business? In the first place, I don't believe the average publisher knows the breeders. I don't believe he appreciates their problems or their market. I don't believe he respects them. They must be put on the same plane as the popular citizen of the town who patronizes you. Rural people have been advised too much and visited too little. The biggest breeder in your county is of as much importance and of as good standing as the best lawyer or the most prosperous merchant or the leading politician. The handling of news items in which his name or activities appear must show his importance. I believe nothing will help the pure bred live stock business more than putting the men engaged in it upon the same pedestal that we have built for the lawyer, the merchant, the banker and the politician. He is not an ordinary farmer. He is a man with enough money, brains and energy to run a farm on a basis that combines science with highest skill.

At the Iowa State Fair recently a breeder was standing beside his pens when a neighbor brought him a copy of his home town paper. He turned through it and found a neat little account of his brother in law attending the state fair (his brother in law was a merchant in the town) but not a word about the breeder's going or the fact that he was showing hogs which won some of the best prizes awarded. And this breeder is spending several hundred dollars a year in advertising in other papers and magazines.

Actual first hand news of the activities of breeders, instead of publicity matter and advice from the agricultural college, is the sort of news that the breeder wants to see on the farm page. He likes to read about what others are doing, and it gives his business a bit more favor to have it looked upon as something better than ordinary farming.

A breeder told me not long ago that the breeders in his county had gotten together and agreed to use the county papers exclusively, dropping out of all agricultural papers and national breed magazines. They will probably learn in a few months that the county paper's field is not in competition with the breed paper or the agricultural journal. It is complementary to them. Its place is to reach a field and sell produce that neither of the other papers can handle. To sell his fancy animals the big breeder has always used and must continue to use the national magazine, as well as the farm paper, the latter to reach the farmers and breeders in different parts of the State. It is the fancy animals that bring the best prices, giving the breeder prestige as well as profit. The county paper can not, except in rare instances, handle this class of animals. It can not attempt it in justice to the breeder.

But for the average animals raised by the big breeders, and for all the animals raised by nine-tenths of the breeders, the county paper is the best medium on earth. It is a mistake to try to close the field to papers that make the connection with the outside world. It is a mistake to look upon them as taking out money that rightfully belongs to you. No money belongs to any one until he has earned it. The field is too big to fight over. The *Chester White Post* is now trying to organize breeders all over the Northwest to raise funds to conduct educational advertising campaigns through county newspapers. And it expects to profit from it.

If the county paper develops ten new breeders, one of the ten will soon be large enough to buy national advertising, and the breed paper will profit to the extent of one client, while the county paper has the benefit

of ten new ones. But it would be worth while to both if the breed paper could get one new client from every county and if the county paper could get ten each from the breeders of Chester Whites, Poland Chinas, Duroc Jerseys, Shorthorns, Herefords, Holsteins, Guernseys and the various breeds of horses and sheep.

It is an untouched gold mine. Every bit of information at the hands of scientific agricultural experts, observers and authors goes to prove that improved live stock is the most profitable field open in rural America today. When the pioneer moved west two generations ago he was content with any kind of live stock that he succeeded in bringing through alive. When he could walk across the road a generation ago and take possession of more land to grow more acres of crops, he was not concerned with economical feeding. But the last ten years has brought a new era, and the change has resulted in pure bred live stock on nearly a million farms. But there are still ninety per cent of the farms to be converted.

In the next few years the value of pure bred live stock ought to be double what it is today. That means adding another quarter billion to the annual crop of the nation. Isn't it worth while to keep the marketing of this enormous product in your own hands?

The whole marketing system of the nation is demanding a change. The parcel post, the agitation for the abolition of the middleman, coöperative marketing and coöperative advertising may well open a way to cut the expense of selling by millions. And when the change comes there is one thing certain — that advertising will be dominant in the rural marketing world.

COMBING THE CORNERS

BY LLOYD GRIFFIS

THE writer does not claim that the ideas in this article are all new or original, but it is a true account of the activities of a country publisher in the Middle West who for several years has been picking up a snug little sum of " velvet " on special pages, and the results of his experiences are passed along for whatever they may be worth to the field. Going on the theory that every town contains a few firms which will never become regular advertisers, regardless of all effort to bring them into the fold, he generally caters to them on the specials, and experience has shown that this particular class is easy to land on special page advertising. Of course, the regular advertisers will also go in on specials, but more about them later.

His experience, like unto that of many others, has shown that a great many small town firms can not, or will not, as the case may be, prepare their own copy. So he lays out a dummy of the special page, writes up copy for a list of prospects, calls on them, shows the feature, submits ready prepared copy adapted to their particular line of business, and in at least two-thirds of the cases he receives the order to " run it in the space."

He generally solicits the non-advertising firms first, on the simple theory that the regulars will come in anyway, and a page of those appearing only once in a while makes just that much extra when it comes time to make out the advertising sheet after the paper has been issued.

However, many features can be worked out on which the regular advertisers can be solicited and still not decrease their regular run of advertising. An example of such a feature is the " Trade at Home " page. This feature appeals to every small town merchant. One " Trade at Home " page was put on for a run of five weeks at the regular space rate of $24 a page, making $120 of pure " velvet," as it did not affect the regular run of advertising in the least. Also, in this particular case, sixteen spaces were shown on the dummy and just sixteen prospects visited. The publisher claims he batted one thousand on this special. This kind of a special creates a great deal of interest among the readers as well, and one or two new subscribers were added as a result.

Usually, however, where the non-advertisers alone are to be solicited, he makes a list of about one-third more prospects than are necessary to fill the page; ordinarily he can land two out of three.

Where a page is used the price of the spaces is made high enough to cover the cost of the entire page at regular rates. Some publishers charge more than regular rates, and there are several good arguments for doing so, but that matter is optional with the newspaper man. This publisher finds that by charging regular rates he can put on more pages in a year and make more money in the long run than he can by charging a higher rate on fewer specials.

One thing should be borne in mind in regard to the number put on, and that is not to push the deal so hard that it will become worn out. However, he has found it possible to sell five, and even six, specials to the same firms in the course of a year. Then here is another little plan which this publisher carries out: In his town he can make a list of about twenty-five prospects who are available for specials. Each time he puts on a twelve space special upon some particular feature he tries to sell the prospects who were not solicited on the previous one. This gives him a double set of prospects, as a result of which he can nearly double the number of specials per annum.

Securing the feature part for the specials is an easy task, as they are practically without number. Besides all the holidays there are local events, celebrations

and organizations. Then the present tendency in the advertising field for special weeks, such as, "Silk Week," "Repair Week," "Clean Up Week," and the like, offers many suggestions. A political campaign contains its quota of opportunities. And then, after the campaign is over and a great many publishers consider that the political advertising harvest is ended, there is the "Thank You" page, signed by the successful candidates.

A cut service comes in very handy for specials, as well as for the use of the regular advertisers. Sometimes a splendid special can be worked up from a good illustration. In fact, the suggestions mentioned barely scratch the surface of revenue producing ideas which any publisher can turn into cash by a little combing of the edges and corners of his field. Would it not be wise for those who have not given this plan any thought to do so and see if they can not profit thereby?

SAMPLES THAT SELL

BY CLARENCE T. HUBBARD

NINE new accounts, two house-organs and a fat bunch of individual orders was the two months' record of a New England printing house salesman of star caliber. His chief was highly pleased with the results, considering the limited territory covered and the competition met, and out of deep interest and appreciation for the achievement asked this salesman what he considered most helpful in procuring these orders. "Samples!" was the reply. It appears that this energetic salesman was always a "bug" on samples, and he finally persuaded the proprietor of his house to feature *useful samples* as business getters. In place of folders, eye catchers, cards, bright sayings and things of that sort he prevailed upon the house to issue blotters, envelopes, calendars, containers and other practical pieces of printing; and then by using these products in his solicitations he managed to effect some very substantial orders.

He cites one case in particular where he had been working for months trying to get a prospect of the old school to adopt some real printing, but the prospect never could see it. He was the owner of a flourishing business in knitting goods, and the only printing his house ever indulged in consisted of letterheads and order blanks, and even these were of the most unattractive type — sheets of cheap paper bearing his name and address. He positively refused to use any printing excepting what was needed to carry on his business.

This New England printing house salesman tried to show him the advantages of having at least an attractive letterhead, but the man always argued that his goods were sold by salesmen and that anything outside of a plain letterhead was extravagance, as the salesmen were interested only in what he had to write, not what he wrote it on. Arguments were useless. This printing representative tried flashing samples of letterheads used by other knitting goods concerns — samples which were not even produced by his own house — still the prospect showed no interest. Then our determined salesman tried him with labels, tags, envelopes, but without avail. He showed him the very best samples of printing his house had ever issued, samples that this prospect's closest business friends approved of and were using. But even these produced no effect.

Then the salesman, knowing he had a fertile account once it could be stirred up, tried the prospect with useful samples. He started by leaving an assortment of blotters, and the knitting house proprietor, being of a prudent nature, used each one. Noticing that he was using the blotters the salesman left him alone for a while so far as personal calls were concerned, but mailed other practical samples of printing to him. A desk calendar, for example, which he sent him is still being used. Also the memorandum pad. Apparently in using these samples this prospect unconsciously absorbed their value, for he began to show slight signs of interest. Then the salesman sent him a sample appointment sheet. This last piece moved him enough to grant the salesman a worth while interview. With this opportunity the salesman cashed in on the results of his persistence, which might have been useless but for the samples of useful printing material left with the prospect. The fact that all his business was finally secured through the suggestion of a calendar containing loops of sample woolen threads at the top for the purpose of conveniently hanging up, thoroughly convinced this salesman and his house that *useful* samples are the samples that *sell*.

In fact, strict adherence to this plan has won many new customers for this printery. No longer do the representatives of this house go out with sample cases containing a general assortment of printing. Now they approach their prospects with real applicable samples that furnish good sales arguments. These samples include not only specimens of printing in stock but also many practical samples in the form of suggestive pieces of useful printing. Instead of a brief case full of folders, circulars, booklets and announcements, these salesmen arrange a portfolio of special samples such as expense booklets, specially ruled pay envelopes, blotters, house-organs, small calendars and the like.

The proprietor of the printing house was the creator of this plan, but it was not until his star salesman confirmed the logic of the innovation in actual orders that he realized a good plan had been established for the betterment of business.

The plan has been consistently practiced ever since, and many subsequent demonstrations have strengthened the value of featuring useful samples. By printing up some neat holiday announcement cards for distribution to banks several representative orders were secured, including one for 100,000 deposit slips from a new bank, this order coming entirely from the consideration the holiday announcement cards secured. Hardly a bank in the territory possessed a neat and attractive looking set of cards which could be exhibited in the window to announce a coming holiday when the institution would be closed, and those which this house got out were not only good sellers but also good order getters. They, too, were typical specimens of *samples that sell.*

Other worth while results have been obtained by this printery from "appointment card" samples sent to all busy executives; Liberty Bond envelopes forwarded to all brokers and bankers; bread cards sent to bakers; collection stickers mailed to merchants and sample signs sent to garage owners. For aside from selling value these samples have a bit of "psychology." Before this sample plan was adopted, if this house left a man a batch of good printing in the form of folders, circulars and cards and nothing resulted, the give away was counted as *lost* — or, in other words, the expense, though slight, was counted as a pure loss. If no sales resulted from the samples left they generally reached the waste basket. But in distributing *useful samples* this house receives the benefit of advertising value, for if no sales are made the samples are at least retained and used by the prospect. And even if this house fails to secure any business from these useful samples, as much is accomplished, and at no added expense, as if a good calendar were distributed for publicity purposes to each prospect.

THE SCHOOL PRINTING SHOP

BY FREDERICK AMES COATES

ASK the average man connected with the printing industry what he thinks of the teaching of printing in the public schools, and he will shrug his shoulders meaningly or will let his lips curl in a sneer while he pauses for words strong enough to express his condemnation. This attitude is likely to be found in employer and employee alike. But press beyond generalities, ask your disapproving printer what he actually knows about public school printing shops, and he is more than likely to be entirely at a loss for an answer.

I am convinced that the greater part of the prejudice which undoubtedly exists is due to a natural conservatism of mind, backed up by a lack of knowledge of just what the public school printing shops are, and what they are trying to accomplish. Occasional letters to the editor, printed in the columns of this magazine, have displayed misconceptions on this topic, which are surely worthy of correction. For it is a fact that the inclusion of printing in the public school curriculum, already carried out in hundreds of schools, is growing by leaps and bounds. If printers have done nothing to encourage it, still they have taken no definite steps to curb it, or to register their disapproval effectively.

I can not but believe that a little more light on the subject of school print shops will do a great deal toward altering this general attitude of condemnation. Many a printer would, I am sure, become an enthusiastic champion of the school printing shop if he really understood what it is doing and attempting; and such an understanding can not be based on a visit to any single shop, for there are several kinds, which in no sense occupy the same field.

There are four distinct types of public schools in which printing is taught. While these vary and verge toward one another in different localities, yet the fourfold division holds good, and can always be recognized. These types are the vocational, the prevocational, the manual training and the continuation.

The vocational school is distinctively a trade school. It has for its purpose the making of tradesmen. Very rarely does it attempt or claim to turn out competent journeymen; but the graduates of the printing department of most such schools should be able to more than hold their own with the average shop trained two-thirder. Quite naturally there is a "shop sense" in which they may be a little behind; but compensating for this lack they usually have a broader outlook on the fundamental processes of the industry. There is less chance of discovering in them unsuspected "gaps" in the knowledge which they ought to possess. Usually such graduates have done a great deal of presswork, both platen and cylinder, in addition to the compositor's work.

These trade schools are likely to be more or less directly under the supervision of the state departments of education, rather than under the local school authorities; and the federal government grants money toward their support. The instructors in all of them must meet rigid requirements as to actual trade experience; at the very least they should be competent journeymen, and frequently they are ex-foremen or superintendents. The course in these schools is from two to four years in length. In some of them shopwork occupies the student's entire time; in others, classroom instruction is also given, but usually only in trade theory and related subjects which will presumably aid in making good printers of the pupils. These schools are not dissimilar in purpose to such well recognized endowed institutions

as the Wentworth Institute, of Boston, and the Carnegie Institute, of Pittsburgh. A variation of this type is the "coöperative" school; in alternate weeks the students are actually employed in printing offices, and during the weeks spent in school they are instructed in both theory and practice.

If any reader has personal knowledge of a trade school which is not fulfilling its proper aims as set forth above, he is justly entitled to a "kick"; and if he makes it vigorous enough, and in the right quarter, it is very likely that he will be listened to with attention. It is a noteworthy fact that in cities where the men in the industry have volunteered or been asked to coöperate, trade schools are more successful than where the suspicious attitude prevails.

The prevocational type of instruction differs radically from the vocational. It is a part of a system whereby a boy is given brief experiences of various trades, with a primary view to helping him ascertain his natural aptitudes. In the New York city schools, prevocational instruction is given in at least seven trades; and the duration of each phase is one-half of a school year. Obviously, such a course can not make printers — or even pressfeeders. But quite as obviously, it does not intend to. Besides its chief aim of vocational guidance, the prevocational school purposes to give its pupils a broadening familiarity with the elements of our industrial civilization, and a training in habits of mental and manual accuracy. The prevocational school may exist independently or as a course in a regular grammar school or high school. Of late it is becoming more and more an integral part of the junior high school.

The manual training printing course explains its own purpose. Manual training for years meant chiefly sloyd, or woodworking. A realization that muscle, nerve, eye and brain can benefit fully as much from setting and justifying a line of type as from sawing or planing a board has caused printing to be introduced into a great many manual training shops. No small part of its popularity can be traced to the fact that it gives mental as well as manual training; it teaches such things as punctuation, spelling, paragraphing and capitalization more effectively than the classroom can hope to do.

The continuation school is a recent development in American education. Its pupils are boys who have left the regular schools to go to work. It gives instruction for only a few hours each week, from four to eight, depending on the varying laws of the States which have established such schools. Shopwork is usually an important part of the curriculum; and where it is given to boys actually employed in the printing industry, it should, within its time limitations, attempt results similar to those which the vocational school seeks. It is true, however, that most boys who leave school to go to work do not immediately become apprenticed to a skilled trade, but work as errand boys, boys of all work, etc. — "blind alley" jobs. For these boys the continuation school tries to provide guidance toward some more promising occupation; thus many boys not connected with the industry in any way are placed in the print shops of the schools. For such boys, the aim of the school is purely prevocational; and with the limited time, great results can not be expected.

Of the above four types of printing schools, it will be seen that only the first can be held strictly to account for its results in trade efficiency. To criticize the others because they do not make printers is as useless as to criticize the teaching of drawing in the public schools because it does not make artists; or the instruction in physiology because it does not produce doctors.

To carry the same parallel further, we do not expect that all drawing instruction shall be given by artists, or all teaching of hygiene done by physicians. Why should we insist that all printing instruction should be given by practical printers? No doubt it would be desirable, but it is not always practicable; in many places salaries are not large enough to attract competent printers. Yet it is only in the manual training courses, and perhaps in a few of the prevocational shops, that journeyman requirements are not demanded of the instructors. An experienced manual training teacher, who has taken a normal school course in printing, can generally be depended upon to give efficiently the kind and degree of instruction required. In several years' experience in schools, I have yet to find one whom I would class as a failure.

One final objection to the teaching of printing in the schools is that it makes "hall bedroom" printers. I do not think this argument can be seriously maintained. Every normal boy at some time wants to print. I wonder how many successful printers of today started by doing cards for the neighbors on a toy hand press? But place such a boy in a school shop which has adequate equipment and which maintains reasonably high commercial standards of work — most of them do — and you will teach him the folly of hoping to turn out creditable work at home with a makeshift outfit. You will also satisfy his craving to print something. The boy who has been teasing his father to buy him a football to kick around the back yard will suddenly lose his craving when he makes his school football team. The well organized, well equipped school gymnasium has eliminated the flying trapeze in many a woodshed or attic.

And if the boy, after his school experience, *does* want to become a printer — let him. The chances are that he has made a more intelligent choice than the boy who starts in your plant merely because it offers a job. He may not know all there is to know about printing; he may know very little; but you can be reasonably sure that he is willing to learn.

The finest printing, like the finest art in any realm, is temperate, not given to excess in the form, the color or the arrangement of its parts.—*The Typothetae Bulletin.*



In Glacier National Park, Montana

A view of the Rocky Mountains and Two Medicine Lake, as they will be seen by members of the National Editorial Association on their convention trip through Montana in July. Reproduced from photograph, copyrighted by Hileman, Kalispell, Montana, furnished through courtesy of the Great Northern Railroad.

EDITORIAL

WHY NOT declare a universal vacation in the printing industry for the week of August 28 to September 2? We are led to offer this suggestion after reading a report of the recent trip by the Boosters' Committtee of the International Association of Printing House Craftsmen, made for the purpose of placing before the printing industry the educational features and many attractions of the Boston Graphic Arts Exposition. Limitations of space prevent giving this report in full, a fact which we regret. Let us say here, however, that we most heartily extend our compliments to the members of the committee on the effective work they have done in arousing enthusiasm in the many printing centers visited. It is evident the Boston convention and exposition will by far outshine anything of a similar nature held in the printing industry, even the big Graphic Arts Exposition held by the Chicago craftsmen last year, of which we Chicagoans are naturally so proud. We can not too strongly recommend that printers begin at once to arrange their plans to

"B" in Boston
Aug. 28-Sept. 2

A BULLETIN published by a certain organization of linotype operators in Chicago calls the attention of its members to the fact that the new scale for motion picture operators is $80 and $75 a week for a six-hour day, emphasizing the fact that motion picture operators did not get those wages by arbitration. The comparative wage scales do seem unjust when one considers the greater skill and superior craftsmanship required by the linotype operator and the greater service he renders humanity. But 'twas ever thus. People have always been willing to pay more for amusements and luxuries than for the more substantial things of life. A movie theater brings a greater return on the amount of capital invested than does a printing plant. Proprietors of theaters can pay inflated wages and pass the buck to their dear patrons, who grumble but continue to attend. But we are afraid that if linotype operators received the same wages as movie operators there would be a large number of machines collecting dust and cobwebs.—*C. T. F.*

THE NATIONAL EDITORIAL ASSOCIATION is maintaining its reputation for arranging enjoyable educational trips for the benefit of the newspaper editors numbered among its membership. This year the outing scheduled for the month of July will take the party through the Yellowstone and Glacier National Parks, and stops will be made at a number of places in the interesting State of Montana. Thus opportunity will be given to study this rapidly developing section of the country. Some of the wonderful beauties of nature that will be seen on this trip are shown in special inserts appearing in recent issues as well as in this number of THE INLAND PRINTER. In conjunction with the excursion features, the programs of the convention sessions will include many important discussions pertaining to the work of the newspaper. The broadening influence of a trip like this should have a strong appeal to the editors and publishers of the papers represented in the membership of the National Editorial Association. What better opportunity could be desired for a vacation trip that will combine real rest and recreation with sightseeing and, at the same time, the possibility of securing much valuable information that a newspaper editor needs?

Sell—Don't Beg

A letter came to the desk of the editor during the past month in which the correspondent stated that he was writing manufacturing concerns "asking them to *permit us to bid on their work*." He wanted to secure a good form letter to reach the purchasing agents.

We can not help but feel that our correspondent is "starting off on the wrong foot," but he is not alone, as this seems to be the trouble with too many printers. Why take the attitude of begging, asking *permission to bid* on work? No automobile salesman would get very far by asking permission to quote prices on his cars, neither would an insurance salesman make his quota by asking permission to give figures on insurance. (We have had several of these good gentlemen after us of late, so their tactics are fresh in our mind at this time.) These men go out with something specific to sell, primed with a good line of sales talk about the service they have to offer, etc.

So should the printer go to his prospective customers with something specific to sell. He has it — the production of a commodity that is of vital importance to any business institution. The printer has a distinct service to sell; that is, the production of printed matter.

Printers have lost caste among purchasing agents because too many of them have taken the attitude of begging for permission to bid instead of having something definite in the way of service to offer. Some printers have learned their lesson and gotten away from the old habits, and these are the ones who are making the greatest advancement today.

If those printers who continue to seek opportunities to figure on jobs would study their business the way salesmen in other lines do, and go out with something definite to offer in the way of service, they would get more of the

"cream" of work instead of just the "pickings." They would get more of the work that is profitable in place of the highly competitive jobs on which price is the main consideration. *Sell — don't beg.*

Distribution

The old subject of distribution of material was brought into the limelight again recently by a correspondent who asked, in effect, if it is not the best plan to have a certain amount of distribution done each day; or, in other words, if it is not a saving to keep the lead racks filled each day so there can be rapid execution in putting jobs together.

We had thought this question had been disposed of long ago, but it seems to bob up at quite frequent intervals. No one who has spent time in the composing room would for a moment doubt the advisability of regularly replenishing racks and cases with material. We doubt whether any one can estimate the amount of time that has been actually wasted by compositors who have been forced to hunt for sorts.

Our correspondent refers to a plant doing a large amount of work with only two regular compositors. Even in this case it would be advisable to have one or both of the men spend a short time each day on distribution so there will be a good supply of material at hand. The time that would be saved on composition would soon more than offset the time spent on distribution.

Of course, it is understood that in larger offices a "dead-stone" man is regularly employed for this purpose, but even in these offices there has been a tendency to slight this important work. Where offices are equipped with machines it is, of course, an easy matter to keep an abundance of material readily available. This is the ideal situation. Yet even in offices so equipped there is a certain amount of material that must be returned to racks and cases after the work has been printed, and there should be some systematic effort to get it where it will be ready for use, so time will not be lost hunting for it.

Regular attention to cleaning up dead jobs, and returning the material to the cases instead of letting it stand on the dead stone or slides, will result in a great saving of time in the composition of new work. It is the overlooking of what we are inclined to consider little things that causes leaks and cuts down the profits.

The Annual Clean-Up Day

The general clean-up day held last year met with such wide-spread approval that it will be repeated this year, July 8 being the day set for the event.

Of course, it is understood that any reference to the necessity of a general clean-up day must be made with some qualification. It does not apply to those plants that are *always* kept clean. There would be no need for it if all of them were. However, even in those plants that are held up as models of cleanliness, it is surprising the accumulation that is uncovered when a thorough, systematic clean-up is started.

Do not misunderstand us when we say there is great need for a general cleaning up in printing plants at least once a year — more frequently would be better. Our reference is not merely to the elimination of dirt, such as washing the windows, scrubbing the floors, painting or calcimining the walls and ceilings, removing the dust from cases, disposing of the collection of junk, etc. These are all necessary, and should receive attention; but there are many other things that come under the meaning of cleaning up, and they will readily suggest themselves once the decision is made to take the matter seriously.

A little investigation in almost every composing room, pressroom and bindery will reveal accumulations of material that should be returned to the proper places, changes that could be made to reduce waste time and increase efficiency, machines that would benefit by a little overhauling, and so on. Such things as these make the annual clean-up day take on much greater importance than many of us are inclined to credit it with.

What a good thing it would be for the industry if more time were spent in keeping the plants clean — if cleanliness and order prevailed to a greater degree than now! What a great influence it would have toward improving the product, and toward creating a greater respect for the work of the printer!

Why not get into the game in real earnest and make July 8 a genuine benefit to each and every printing plant and to the industry as a whole?

The Chicago Arbitration Proceedings

As the last forms of this issue go to press the closing arguments are being heard in the arbitration proceedings between Chicago Typographical Union No. 16 and the employing printers represented by the Franklin Association, the closed-shop division of the Franklin-Typothetæ of Chicago. The decision of the arbitrator is being awaited with keen interest, as this will bring to a close a controversy that has been in progress since last fall.

The revision of the scale of wages and the new contracts covering working agreements should have taken effect last November. Agreements resulting in reductions in the wage scales were reached through negotiation with the pressmen, bookbinders, bindery women, and the rulers. After considerable time spent on arbitration proceedings with the pressfeeders (or press assistants) the arbitrator awarded the employers a reduction of $3 a week, maintaining the same ratio as has existed between the wages of the pressfeeders and those of the pressmen.

After delays due to inability to agree on an arbitrator and on the basis of arbitration, which have cost the employers in the neighborhood of a half million dollars, the proceedings with No. 16 were started early in April. As this is being written seven weeks have been spent in presenting arguments, the union closing its side on May 25 and 26, and the employers closing on May 26.

We had hoped to have a complete report of the Chicago arbitration proceedings for this issue. In view of the delay this will necessarily have to be held over for next month. We can not refrain from making one observation at this time, however. The actual cost of this controversy to the printing industry of Chicago can never be estimated — it has been tremendous. Time that should have been devoted to necessary constructive development has had to be taken away from regular business. Considerable work has been forced out of the city by the unsettled state of the industry. When will we learn the lesson?

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Things That Hold Up Production

To the Editor: LAFAYETTE, INDIANA.

May I offer a few jottings on the question of efficient and increased output? The writer has worked as a compositor in several large printing plants where increased production seemed to be the keynote of their business. Feeling qualified, I wish to state here a few details, which I believe if corrected or put into use would make for better efficiency in the larger establishments.

Employers are unfair in seeking a maximum production from their employees, when a great fault will be found in their executives. For instance, the foreman will repeatedly hold up men from ten to twenty minutes awaiting orders and instructions. I have waited two hours and fifteen minutes for the foreman to bring me a job. Two hours and fifteen minutes is not only a big waste of time, but it did not help my standing at the end of the week when productive and non-productive time was balanced. The foreman should eliminate such practices. Quite often the compositor charges this waiting time against the job, and of course you know the results when that is done.

I wonder how many plants are laid out absolutely correctly. I would say few, very few. In one plant I am thinking of, the storage space was fifty-five steps (on the average) from the compositor's frames. Do you wonder where all the time went to on a job of two hundred pages listed one page to a galley? Suppose each page has a correction in it and but one man does the correcting. The printer brings one page to frame, corrects, returns to the storage rack and brings back another page. This would require eleven thousand steps. It takes thirty seconds to walk fifty-five steps, or one hour and forty minutes, more or less, for a job of two hundred pages. In this case the storage could be moved closer and the saving of time can readily be seen.

In the majority of shops where ten to fifteen printers are employed one seldom sees more than one proof press. Think of the minutes wasted in the course of a day when one to three printers are held up while the proof press is in use. Another press would soon pay for itself in shops where conditions like this exist.

Rush jobs often loosen up the foundation of a production system. I know of one case where an operator on a linotype machine changed magazines thirty-five times in an eight-hour day, all to meet the cry of rush jobs. At a rough average it required one hour and ten minutes for this operator to change magazines, to say nothing of the time consumed in changing the liners, which was done perhaps twelve or sixteen times. Of course, all such time goes on the job, but, nevertheless, it is non-productive inasmuch as it would not have been wasted if the office had not promised a delivery so difficult to make. Really, there is no limit to the damage which can be done to cost and production systems through rush jobs.

The layout man can also help to increase the volume of production. In plants where the grade of work is only fair, or hardly good, there is a constant tendency to mix type faces. It consumes a great deal of extra time for the compositors to go from case to case, and it also results in inferior printing. Good typography can not be attained by the mixing of type faces, and very often the use of many faces adds to the cost of the job.

These seem to be very simple ideas, but lack of attention to them is costing many printing establishments money every day and counteracts the benefits of cost and production systems.

MERLE B. ROSE.

The New Era in Printing and Sales

To the Editor: HAMILTON, OHIO.

We are passing through a strenuous period in the printing industry. Old methods, vacillating, and extravagance, can no longer survive. "The profits of the future must come out of what has been wasted in the past," says N. A. Hawkins, Henry Ford's wonderful sales manager.

A strict painstaking, businesslike economy must be the order of the new day. The manufacturer who follows wasteful, slipshod methods in the manufacture and marketing of his product can no longer survive. He must either close his shop or get in step with new conditions. Economy and push must be constant. Production costs must be cut. He must meet fair competition.

We are marketing our products very much as we did fifteen years ago. The importance of a highly efficient marketing organization can not be overlooked. It is axiomatic that every employee must have a personal interest in the business of his employer.

If your business is animated by policies that offer a wide range of opportunities for its personnel, this interest is stimulated to maximum degrees of keenness. Not only are the heads of a business and the personnel of the sales department concerned with a big sales objective — it also must be the purpose for which every individual in the organization is working.

In order to accomplish the desired result, the whole organization must be permeated with the selling idea; that is, the principles of salesmanship must be used in all branches of the business.

Advertising is a major essential to the job of bringing business back. Advertising is only a form of selling. In most businesses it is the advance card of the personal salesman.

The effective advertisements should state nothing but indisputable facts about the product, such as quality, service, etc. There should be no extravagant statements and the product always should be as promised.

Generally speaking, service in the printing industry has been looked upon as a side issue. Those who expect to survive keen competition in a permanent market, must get their house in order. Efficient service will help to eliminate the competition point — it will remedy the competitive evil more than

anything else. We must sell service first, and printing second. Service is necessary to sales and advertising. Service is not a matter of minor concern, a mere incident; it is of major importance.

Nothing in business is more essential than making friends — *and then holding them.* Model service, keeping promises, will make more friends for the printing industry than can be gained in any other way. Service can not be good, unless it is intelligently planned, properly systematized and everlastingly performed economically, so that the customer, who is served, will feel that he has been fairly treated.

Salesmen must work in closer coöperation with service departments. Your service department must get closer to and coöperate more carefully with your salesmen. The salesman should not be forced to let his customer drop immediately after the first sale is consummated. It is not only proper but profitable that he continue his interest in his customer.

The service man must be a super-salesman. The salesman, generally speaking, sells the customer only one time. The service-salesman, on the other hand, must keep the man sold by reselling him time and time again, throughout the service given him.

Service is success. The printing proprietor who lets down his selling service forfeits the insurance on his future prosperity. Insurance premiums must be paid in advance. So the cost of establishing and giving service must first be met, before the rewards of service will be paid.

W. L. Smith.

Letters We Appreciate

To the Editor: Bennington, Vermont.

The Inland Printer has been of great help to me for the past fifteen years, and it grows better and more valuable with age. When I want inspiration and stimulus in my work I gather up a few of the old copies of The Inland Printer and retire to the attic. When I come down I have absorbed much that is of value, and my problems are solved.

The ground covered by The Inland Printer offers any printer an unlimited amount of valuable material, and if he will only avail himself of it there is no reason why he can not be numbered among those that are recognized in the field of art. The great trouble with a large number of the printers of today is that they are looking for the almighty dollar, and are sacrificing a good chance to advance the art and at the same time make their services more remunerative.

We are striving to become better in the printing art, and welcome criticisms of all kinds that will help us improve our product. In looking for an opportunity to pick up valuable ideas we find that the criticisms of others as given in The Inland Printer are of great assistance. From time to time we submit samples that come in for severe criticism, but we don't feel offended, rather we feel pleased, as it arouses in us a greater desire to better our work.

The Livingston Press.

More Tricks With the Type Case

To the Editor: Lancaster, Pennsylvania.

Your article in the February issue under the heading "Tricks with the Type Case," reminded me of a few, which are as follows: "Able was I ere I saw Elba," which reads and spells the same whether read backwards or forwards. It is alleged that Napoleon Bonaparte was the author.

During my career at the case in various newspaper offices I thought I had discovered the shortest word containing a letter repeated the greatest number of times when I hit upon "referee," containing four e's out of its seven letters. Later, however, I came across "assess," which has four out of its six letters that are the same. Thus far I have not been able to discover another word that has so great a percentage.

One of the compositors who worked in the same room bore the surname "Drepperd" (I have forgotten his Christian name). One can start to spell his name at either end and have it correct.

"Mississippi" contains four s's, four i's, two p's, and only one other letter.

"Strength," containing eight letters, is, as far as I have been able to discover, the longest word of one syllable in the English language.

William C. Brecht.

More Art

To the Editor: New York, N. Y.

Have you seen the *Typoart Magazine,* issued by W. H. Holley's Typographic Studio? As *Typoart* is for daylight reading only, the text is set in six and eight point old style, printed in red ink, with a border of green; the cover is of the stove-polish label order of design; the margins are as they happen. Holley quotes himself in fourteen-point display: "This is surely the Golden age of the Printing art," being short of cap A's. As an editor Holley is not quite so full of "art" as he is when printing. He tells us that "he has written much for publications that are in the front ranks of tailor-made printing." Holley is also a philanthropist — he gives his magazine away, which is a just value. On the other hand (the right hand), he says "the man who kicks at the prices of printing is either a piker or is hard-boiled." Returning to the left hand again, he says: "Don't you think that 40 cents per copy for The Inland Printer is ex*h*orbitant, and don't you think that the publication named should be circulated among buyers of printing at about 15 cents per copy?" Is Holley "a hard-boiled piker" or is some one making him ridiculous during his absence? He publishes a number of complimentary letters about *Typoart.* Most of the complimenters say it is "unique"! I agree with them.

A Daylight Reader.

GOOD COPY

Why speak of institutional advertising as if it were a thing apart from selling goods?

You know it isn't. Every time a salesman represents your institution right he is selling; and every time he sells right he reflects your institution.

Good advertising does the same thing. It sells your goods; but, above all, it shows what kind of an institution you are, for that is what makes the difference between your product and your competitor's. That is what gives you immediate recognition for any new product you may bring out. And that is what keeps your present product steady in wavering times or a wavering market.

No, not obvious self praise with the very evident desire to create a favorable impression.

Not that; but a sincere belief in, and understanding of, yourself and your goods, manifested in everything you do and say.—*John O. Powers Company.*

PRECEPT AND EXAMPLE

Early in October, while the business manager was away on sick leave, our long trusted bookkeeper and advertising manager, E. F. M——, author of "The Socialization of Money," departed with four thousand dollars. We have made every effort to apprehend him, short of instituting proceedings which would result in his being put in jail, and that we do not want to do.—*From a page appeal for immediate financial assistance in the current Liberator (New York).*

APPRENTICE TRAINING IN EUROPE

BY MARTIN HEIR

PROBABLY at no time in a man's career from the cradle to the grave is he at more disadvantage than when he is to choose among the multitude of trades and professions the one that is most suited to his temperament, his ambition and his ability. At that time he is without practical experience to guide him, either in the work he is to choose or in any other problem of life. Nor can he lean on the advice of his elders, for because of the limitations of man, no one can look into the future and foretell which is the best or most suitable to choose. It's a blind guess, to say the least.

But as the right choice in this respect is of vital importance not only to the young man himself, but also to the industry he chooses and to society itself, it follows as a natural consequence that the possibilities of failure must be minimized and the chances of success be advanced to the highest point.

The young man entering a trade or an industry as an apprentice today is the journeyman of tomorrow, yea, even the master of days to come. It follows, therefore, that if he is not to become one of the wrecks by life's wayside which in the past have more or less clogged the wheels of progress, he must be given every opportunity to fit himself properly for the career he has chosen.

Such is the point of view on the apprentice problem among prominent printers of Europe, and on this point of view their apprentice training is built.

A prominent printer and publisher in Leipsic, Germany, the book mart of the Old World, expressed this view in the following pointed paragraphs:

"The foundation for all good workmanship must be laid during the training of the apprentice. It helps but little to let him 'paddle his own canoe' and afterward blame him for his mediocrity. The development of the printing industry makes it necessary for us to tackle the problem from another angle if we wish to accomplish what every sensible craftsman now desires, to fill the places of the steadily decreasing ranks of good workmen with better and more loyal workmen.

"We must therefore adopt new methods in our apprentice training and use every means at our disposal to assure for the future the best possible workmen, not only because of the increased value to the workmen themselves as better wage earners, but also because of the untold benefit to the industry as a whole and to society itself, as a good workman as a rule is interested in his work, loyal to his employer, and not so apt to listen to and follow the unscrupulous agitators in their work to create dissension in the industry.

"If we study the history of printing from the time of its invention we will have to admit with sorrow and shame that as an art it has not developed favorably since Gutenberg laid down his work. He was the master mind of the industry in regard to style and art. Those who have had the pleasure to look at works produced by the Gutenberg Press will readily admit that no more beautiful books have been printed. Only during the first fifty years of printing can it be said that it represented typographical art. Since the year 1500 it has gradually through competition and mediocre workmanship degenerated from an art to a trade. 'The art preservative of all arts' is more or less a misnomer, because as now practiced there is very little art in printing. The reason is near at hand. Gutenberg himself was a great artist; as pattern for the product of his press he used the hand-written books of former years, which in nearly all cases were great works of art, and in this art his apprentices and journeymen were instructed. But this was lost sight of as the printing art developed, by competition or otherwise, to become a trade, an industry. The 'master printer' no longer is a master in the full sense of the word. He no longer moves among the employees of his plant giving instructions where needed and words of appreciation where justified. He is looked upon only as an employer who directs the affairs of his business from his office. The technical affairs of the plant are taken care of by a superintendent or foreman, who generally is too busy with other affairs to have any time to give to the training of apprentices or the instruction of journeymen. Thus the training of an apprentice becomes a hit-or-miss affair without system and without foundation either in the history of printing or in the history of education. When the apprentice has learned to put away leads and slugs and has a rudimentary knowledge of the 'lay of the case' he is put to work on any kind of a job that is handy. Only in the most remote cases is he given a gradual and systematic instruction in the practical manipulations necessary for the production of a good job, while the theoretical and esthetic problems of the trade are wholly ignored. He learns to work without understanding the fundamental rules and principles of good printing.

"As this is the necessary result of present printing conditions in Germany, as well as everywhere else on the Continent, we have come to the conclusion that having separate plants for the instruction of apprentices, as well as technical trade schools at which compulsory attendance by every apprentice is demanded, is the only solution of this vital problem, is the only method by which the printing industry can expect to regain the social recognition and standing it formerly enjoyed. Such schools we now have in Leipsic, Munich, Dresden, Stuttgart and Hanover, Germany; Zurich, Switzerland; Paris, France; Copenhagen, Denmark; and Stockholm, Sweden. They are working in the right direction, and will eventually be of great benefit to the industry."

In passing let me remark that these instruction plants for apprentices resemble the U. T. A. School of Printing at Indianapolis, although not so well organized in regard to typesetting machines and other automatic machinery, as the German, French and even the Scandinavian printers do not seem to be very successful as operators of typesetting machines. Hand composition is also mainly taught in the trade schools, together with other subjects necessary for the development of a high-grade workman, such as languages, the history of printing, freehand and mechanical drawing, reading of blue prints, color harmony, reading, writing, arithmetic and bookkeeping principles.

There seems to be no common rule or principle for the conduct of these schools, however, each following its own characteristic system; for instance, the one in Leipsic seems to have as its aim the creation of typographical artists, while the one in Munich is satisfied to turn out workmen capable of meeting the demands of the ordinary printing plant. The school at Stuttgart, on the other hand, meets the demand of the trade by an independence in teaching of style which seems to disregard everything inherited from the past, while the style at the school in Zurich comes nearer to modern American composition than anything seen elsewhere on the Continent, with everything "fancy" banished. The style of the school at Paris is built on ornamentation, while the style at the two Scandinavian schools follows the teachings of William Morris.

Herr Ramstron, one of the best known printers in Sweden, related how his firm, the big publishing and printing house of Nordstedt & Sons, in Stockholm, had tackled and solved the apprentice training problem:

"What caused us to take definite action to solve this problem was, first, the ever-increasing demand for good workmen and the impossibility to find them in sufficient number; second, the unsatisfactory economic result from the work of apprentices. Only in exceptional cases did they earn the wages they received, while their development in the mechanics of the printing art in no case was satisfactory.

"As an experiment we divided our composing room in two separate alleys, each one complete in itself with all necessary equipment, one for journeymen, the other for apprentices. In the latter we placed all our apprentices under the superintendence of a first-class compositor who was well acquainted with the work coming to the shop. We were fully aware that if we were to expect a satisfactory result, from an economic point of view as well as to the lasting benefit of the apprentices themselves, it was necessary to build their training on a solid, broad foundation, upon which there gradually could be built a more complex structure as future development would demand. It became at once evident that this was the only road to success — that the apprentices by a thorough instruction in the mechanics of good workmanship in theory and practice were given every opportunity of improvement of themselves as well as of the work produced; and, what is more important to the workmen as well as to the employer, a thorough liking for and enjoyment in the work itself; to teach the apprentices from the very beginning that no more enjoyable, no more cultivating occupation can be desired or obtained than that of a high-grade printer, whether in the composing room or in the pressroom. This also opened an avenue leading to individual pride and ambition. It is inherent in every boy to desire to excel, to desire not only to do better day by day but also to do better than his fellows. When this desire is led in the right direction it will sooner or later develop superior workmanship in the individual.

"All fancy composition is banished, and all work taxing the apprentice beyond his ability is set aside for the future, in the hope that training in this class of work will become easier when more experience has been gained.

"The economic result, for the apprentice as well as for the shop, has proved beyond doubt that we have selected the right method. Even from the first year of training the apprentices earned fully the wages we paid them as well as the salary of their instructor, while in the second year they earned tuition as well as the wages they received while attending a technical high school. The shop also gained through this system of apprentice training twenty good compositors who were ready and open-minded enough to carry on their future training and development on their own account — a result that can not be too fully appreciated because it means oodles and oodles of benefit to the printing industry as a whole. It also had a pecuniary benefit to the apprentices themselves, because it was soon found that they were entitled to better than minimum wages both as apprentices and as journeymen.

"Our experience has taught us the following rules for apprentice training, which we recommend to employers:

"Engage future compositors as soon after they are through grammar school as possible; inquire closely into their school life, what they know and how they carried on; also whether they are bodily fit for the work required of them, as well as their disposition to do such work. In this regard it is best, if possible, to obtain the advice of the boys' teachers.

"Show interest in their work from the very beginning. Never let them be idle; keep them at some task all the time; this will not only keep them out of mischief but will also to a degree check the surplus energy and restlessness which is inherent in every healthy boy. Don't forget to show appreciation when it is earned.

"Engage as apprentices only such boys as during their first month's employment show adaptability for the work, and let them thoroughly understand what the trade demands and what its possibilities as a life vocation are, also that their success in life depends upon their satisfactory development as apprentices. If an apprentice agreement or contract is necessary, make this with the boys' parents or guardians, as this will avoid friction and create a better feeling among all concerned.

"See to it that all work entrusted to an apprentice is such that he gradually can pass from the simple to the more complicated, and that he in all cases is told how every piece of work should be produced. This is very important, as it will prove to the boy that the trade is built on a solid foundation. Never give him a complicated piece of work before he has satisfactorily completed a simpler one.

"Also make arrangements for his regular attendance at a technical high school where he can obtain instruction in such subjects as he may need in his trade; for instance, reading and grammar, cost accounting, estimating, drawing, designing and color application and harmony, the latter two subjects for the purpose of giving him a correct understanding of form and color as well as to train him to read such layouts and sketches as he may encounter in his everyday work. It is also desirable to have him attend lectures on correct composition and the history of printing if such are available, or, in lieu of these, have him read such books on these subjects as are obtainable.

"As the end of his apprentice period is reached, let him thoroughly understand that the education of a good typographer is never at an end; that there is something new to learn every day of his life; that a man believing he has learned it all and therefore has nothing more to learn never will be of much consequence in life. Admonish him whenever possible to visit the museums and libraries and study the treasures there found; this will develop his mind to readily see the difference between good and bad printing and broaden his view as to the possibilities of his chosen vocation.

"This is what the present-day employer can do toward the uplift of the printing industry."

In several European countries now the apprentice is required to prove before a committee of his peers that he is qualified to pass into the ranks of journeyman printers and to receive journeyman's wages. This committee is composed of employers and employees, generally chosen by the local association of master printers and the unions interested. The wage of a compositor the first year after he has successfully passed his apprenticeship test is generally twenty per cent lower than the minimum wage of a journeyman.

The test referred to differs, of course, in the different countries, but in the main it is as follows:

FOR COMPOSITORS

Book Composition: One title page with at least eight lines of composition. Two pages of text with main and sub headings, running title and footnote; also one or two illustrations with captions, to be arranged by the compositor. Imposition of a sixteen-page form with layout of margins, also other forms of imposition as the committee may select. This may be done by actual work or by sketch according to choice.

Commercial Composition: One table head with at least four boxes. Either an illustrated circular or a price list with box heads and down rules. A business card or any other such work as the committee decides is ample to show correct selection of type faces and typographical arrangement. All to be set from hand-written copy, the copy for one of the text pages being dictated to the apprentice.

FOR PRESSMEN

Imposition or sketching of one or more sixteen-page forms with margin layout according to given size of stock and type pages. Makeready of sixteen-page illustrated book form and printing of at least one thousand copies, the pressman to do his own feeding. Sufficient proof of knowledge of the construction of a modern, two-revolution press, casting of rollers, the care of rollers, etc. Proof of knowledge of ink mixing and application according to artist's proofs, color harmony, and ink composition.

In the larger printing centers there seems to be complete harmony among master printers and journeymen in demanding this test from all apprentices. However, in the smaller cities in the provinces it is hardly practicable. Therefore, in some printing centers it is usual to demand of every applicant from the provinces proof of competency before employment is given.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

A Photoengraving "Scoop"

The Boston Post should be credited with this bit of enterprise: Photographs of Princess Mary's wedding arrived on a steamer at Hoboken, New Jersey, at 6:55 P. M. Getting them through the customs officials took a little time, after which the messenger was lowered to a waiting motor boat which sped across the Hudson River, then taken in a motor car through New York streets to the Grand Central Station, to a special train which made the run of 229 miles to Boston in 248 minutes. A waiting automobile hustled the messenger to the editor's office at 11:45 P. M. Retouching and arranging the photographs took a few minutes. When the photoengravers received the copy they photographed, etched, routed and blocked the group of halftones, about 12 by 12½ inches, in 25 minutes, catching the first mail train edition of *The Boston Post*, and thus making a sensation all over New England.

Collotype Printing

J. E. Carey, New York, wants to know how the photographs used in the "movie" lobbies are made. He asks if there are machines for that purpose and where they can be obtained.

Answer.—The sample picture sent in is not a photograph but a collotype; that is, it is a picture printed in ink in the lithographic manner from a gelatin coated plate glass about one-half inch thick. A photographic process is used to get the printing image on the gelatin. The printing is done on a power press. Usually the impression is printed twice before the gripper lets go of the sheet, and in the latest type of press the gelatin film is rolled with two kinds of ink from two ink slabs and two sets of rollers before the impression is taken. The process requires that the humidity of the pressroom shall be uniform, and even then the edition does not reach more than a thousand impressions before a new plate is required.

"The Australasian Process Engraver"

From Fred J. Nicoll, editor, Melbourne, Australia, comes a new quarterly with the above title. The journal states its aim to be the interchange of ideas helpful to those engaged in the craft, and adds:

"The day is long past when process engravers worked behind locked doors in the experiment or occupation of evolving secret formulas or perfecting certain methods. It may be taken for granted that there are now no secrets that are not common to all. Nevertheless, ideas are being put into practice, and methods perfected daily, by those engaged in the various departments of our trade houses. No journeyman can attach too much importance to discovery in this direction, and it is to those who have knowledge and are willing that others may light their candle by it that special appeal is made that their talent and experience be of assistance to the less original and younger workers in the trade."

The Inland Printer takes justifiable pride in the fact that it has for the past twenty-eight years been filling the above need for the photoengravers and process workers of the world. During that period others have undertaken to do similar work but have become discouraged. We hope this will not be the case with this Australian youngster. We welcome it into the family, and to all striving to do similar work we say: "Bless you, my children."

Iron Perchlorid Etching Baths

J. S. K., Philadelphia, writes: "What do you recommend as the best strength for a chlorid of iron etching bath? I find that a new bath of say 40° B. strength does not etch as satisfactorily as an old bath. Why is this?"

Answer.— You are right about an old iron perchlorid bath etching copper faster than a new one. An iron solution of say 33° to 35° Baumé will etch copper faster and cleaner than ones of 40° to 45° B. The reason the stronger baths are recommended is that iron chlorid has a hardening or tanning action on the glue enamel, while water has a softening action. The less water added to the iron the less danger of the enamel weakening during the etching. If you add to the new etching bath some of an old one you thus increase the etching strength of the iron without the addition of water. This is the reason the iron bath in an Axel Holmstrom etching machine will work for a month without changing. The Baumé hydrometer test shows that the iron is getting stronger instead of weaker, when it is only becoming more saturated with copper oxid, which eventually deposits at the bottom in a thick pasty mass. Still it continues to etch almost as fast after thirty days as it does at first.

Engravers Hold Worth While Meeting

That was a highly enjoyable meeting the photoengravers of Ideal City held last month. As he entered, each member wrote his name and address and other facts on a card, and handed it to the secretary. The union quartette rendered a few selections accompanied by a violin, cornet and piano. All the members joined in the choruses.

The speaker of the evening explained a new method of negative making of which he had numerous exhibits in the way of copy, negatives, prints on metal, etched plates and finished proofs. He invited questions from the members, and then the fun began. Some of the older members recalled that such a scheme as the one proposed had been tried before but had failed. Younger men thought the invention worth encouraging, for it was cleaner to operate, not so wasteful of chemicals, and surely a cheaper and quicker method. Photographers debated the negative intensification, while the etchers disputed as to whether the new negatives would give as satisfactory an etching dot as the old one. Wagers were freely offered to back up opinions. The chairman kept the meeting well in hand, though several tried to speak at the same time. Some held the invention might answer for newspaper work but would fail on high class magazine engraving. The evening passed so rapidly that many members were unable to give their views,

so it was voted that the discussion be continued at the next meeting, when the inventor was to be invited to show further results. Then came refreshments, more music and choruses to soothe the savage breasts, and every one felt he had one of his most instructive and enjoyable evenings.

Unfortunately this model meeting was not held in the United States. It is the sort of meetings we should have if we are to maintain our standards of work and wages in competition with what is being done in Europe and Japan.

Enamel With Gum Arabic and Rock Candy

S. H. R., Chicago, asks for an enamel formula with gum arabic and rock candy. Here is one that was given to this department as a proof of friendship. The one who used it held it as a secret during his lifetime.

Answer.— Grind up in a mortar ½ ounce of gum arabic, ¼ ounce of rock candy and 120 grains of ammonia bichromate. Dissolve 1½ ounces of Le Page's glue in 6 ounces of water. Pour the fine powder into the solution while the latter is stirred. When all is dissolved add about 20 drops of aqua ammonia, or enough to turn the solution a pale straw color. This gives a dark enamel. When burnt in, the rock candy becomes a caramel, which makes a good water and acid resist. The first enamels were made with gum arabic and rock candy, but when it was found that fish glue could be used alone the fish glue came into use because it was simpler.

Rotagravure in Colors on Newspapers

While newspaper publishers everywhere wondered whether rotagravure in colors would ever be possible for Sunday supplements, *The Chicago Tribune* produced one for the first time, on April 9, 1922. It was a twelve-page rotagravure section with four pages in three colors and black, the remaining pages in brown and green ink. The superiority of rotagravure lies in the exceedingly great amount of ink it piles on the paper in the shadows and the soft gradations it can give in the high lights. In the first *Tribune* supplement the artists who prepared the illustrations for color reproduction were evidently trained for relief plate work and did not take advantage of the facilities for vignetted illustrations which rotagravure gave them, the results being hard and patchy. Later supplements have shown some improvement, though artists will require to be trained specially for this work. This training will come in time. These rotagravure supplements show a depth of color unattainable by any other method. The photographing, etching and presswork, particularly the register, on these rotagravure supplements in color are deserving of the highest praise. *The Chicago Tribune* has pioneered another advance in illustrated journalism.

OFFSET PRINTING

BY S. H. HORGAN

Halftone Screen for Billboard Posters

Offset printers have noticed of late some billboard posters in which a halftone screen has been used with about twenty dots to the inch and one of them "wondered where such coarse halftone screen could be had."

Answer.—The halftones used in poster printing are made with the standard halftone screens only greatly enlarged afterwards by the "magic lantern" method. From the several ways in which this can be done the following is as satisfactory as any: The advantage of using halftone comes from reproducing the artist's water-color drawing or oil painting direct instead of having the colors separated on the several printing plates by a trained lithographic artist. When the halftone method is used color-record negatives of the copy in colors must be made on panchromatic plates through color filters. Halftone positives are made from these color-record negatives with, say, a 120-line screen. Then these halftone positives are put in an enlarging camera and enlarged negatives made on contrasty bromid paper. From these negatives prints are made on the sensitized grained zinc or aluminum plates from which the poster is printed. The objection to this method is the stretch of the bromid paper, but if care is taken that the "grain" of the paper always runs the same way on all the prints the paper will stretch but will dry back to very nearly its original dimensions. Now, as to getting the prints with screens of twenty dots to the inch, it will be seen that if the 120-line screen halftone positives are enlarged, say six times, the negative will be just twenty dots to the inch. If, for instance, the halftone positive is 20 by 22 inches, enlarging it six times gives a negative 120 by 132 inches, or 10 by 12 feet, sufficiently large for the colorwork on almost any poster. The lettering is, of course, drawn on the plates as usual. It should be added that the enlarged negatives are made on several pieces of bromid paper and joined up in any manner required before printing on the metal. Great care must be taken when making the enlarged negatives from the halftone positives that the enlarging camera does not vibrate, otherwise "fuzzy" dots will be had, which will spoil the result.

Offset Printing's Future

As to the future of offset printing, *The British Printer* says very truly, that by this method there will be a steady development and increase of color printing of all kinds. When the three-color relief process was first introduced, there were some who said it meant the elimination of color lithography, but the prophecy went the way of many others, for the introduction of three-color printing, and later of four-color printing, merely stimulated the demand for colorwork in general. Hence, after a while each settled down to its natural field. It seems that the future of offset printing is to be one of steady growth, especially helped by the many years of experience in its technique, but that it will never compel the abandonment of the other methods of color printing, either typographic or lithographic. Craftsmen need not feel that it is going to replace three and four color typographic printing, nor will it wholly replace the lithographic stone press or the lithographic direct rotary. Each kind of press and each of the various processes will still have its place in the art.

Offset Printed Newspaper

Mention has been made in this department of *The Blackpool Times*, of England, printed entirely by the offset method. A surprising feature of it is the rough uncalendered news print stock on which it is printed, and still the types, halftones and even three-color portraits are excellent. T. W. Brown, manager of the art and process departments of the paper, writes to this department, telling, in part, how he secures such results:

"All the pages are photographed and printed from negatives on grained zinc. We do not etch the plates intaglio, as we find we can get runs of 100,000 from a plate without any loss of value. The plates are not touched or handled in any way by a litho transferer, also they are not washed out with any solutions, such as 'washout asphaltum,' etc., or rolled up by a transferer. After leaving the printing room they are handed to the machine, clamped on and set running straightaway. The reason we use a rough paper, in the first place, is because it is uncalendered, so we buy it cheaper than ordinary letterpress news, which is calendered. In fact this paper is particularly fine paper to print on, although it is very common and cheap."

Now, WHAT is Direct Advertising? Nothing more than that form of advertising which enables you to select a given group or type of people and deliver your message or sales-appeal directly to them.—*The Informant.*

Here begynneth the boke intituled Eracles, and also of Godefrey of Boloyne, the whiche speketh of the conquest of the holy londe of Iherusalem, conteynyng diuerse warres and noble faytes of Armes made in the same royamme, and in the contrees adiacent, and also many meruayllous werkes happed and fallen, as wel on this syde, as in tho partyes this tyme duryng, and how the valyant duc Godefrey of Boloyne conquerd with the swerd the sayd royamme, and was kynge there.

The first chapitre treateth how Eracles conquerd Perse & slewe Cosdroe, & brought in to Iherusalem the very crosse, capitulo primo ✠

THE Auncyent hystoryes saye that Eracles was a good crysten man, and gouernour of thempyre of Rome, but in his tyme Machomet had ben, whiche was messager of the deuil, and made the peple to vnderstonde that he was a prophete sente from our lorde. In the tyme of Eracles was the fals lawe of Machomet sowen and sprad abrode in many partyes of thoryent, & namely in Arabye, in so moche that the prynces of the londes yet wold not gyue faith to his secte that he prechid and taught, whiche is cursed and euyl, but he constrayned them by force and by swerd to, and alle their subgets to obeye to his commandemens, and

William Morris's Troy types, with border and initial also designed by him; actual size. From "The History of Godefrey of Boloyne and of the Conquest of Jherusalem," reprinted from Caxton's edition of 1481, 300 copies, 1893.

them hung unto the gunwale of the boat, & hove their faces up to look over into it, and left not hold till the ferry was fairly under weigh and beginning to quicken its speed.

SO LEFT Birdalone the isle, & nought befell her on the way to the Isle of Increase Unsought.

Chapter XIV. The Sending Boat disappeareth from the Isle of Increase Unsought, & Birdalone seeketh to escape thence by swimming

IT was as before that Birdalone came to the shore of the isle while it was yet night; but the wizard keel was so loathsome to her, that she stepped out of it and laid her down on the land for what was left of the night; yet hard she found her bed, and neither grassy nor flowery.

FOR all that, she slept, for she was weary, and it was broad day & not very early when she awoke. She stood up trembling, for she foreboded evil, so near as she was to the dwelling of her old mistress; and she looked up to where in time past was the fair and wicked house, & saw that all was changed indeed; for no longer was the isle goodly with meadow and orchard and garden, but was waste & bare, and nought grew on it save thin & wiry grass, already seeding even ere June was born, & here and there hard and ugly herbs, with scarce aught that might be called a flower amongst them. Trees there were yet, but the most of them stark dead, and the best dying fast. No beasts she saw, nor fowl; nothing but lizards and beetles, & now and again a dry grey adder coiled up about a sun-burned stone. But of great carrion flies, green and blue, were there a many, and whiles they buzzed about her head till she sickened with loathing of them. All this she found on her way as she went up toward the place where erst was the great perron. But when she came to the top there was no sign either of the stairs or the house, or aught that ever was builded; there was nought but the bare bent top, ungrassed, parched by wind, scorched by sun, washed by rain.

SHE wandered about the isle, to places where she had not been herself, but which she deemed she might have known by the telling of the Green Knight's tale, had there been no change since those days; but now was all changed, & the whole isle was a mere waste, and withal poisonous of aspect to her mind,

William Morris's Chaucer types, with decorations and initials also designed by him; actual size. From "The Water of the Wondrous Isles," a tale of the olden times written by Morris; 250 copies, 1897.



Hir nose snorted up for tene.
ful hidous was she for to sene,
ful foul and rusty was she, this.
Hir heed ywrithen was, ywis,
ful grimly with a greet towayle.
AN image of another entayle, Felonye
A lift half, was hir faste by;
Hir name above hir heed saugh I,
And she was called Felonye.
ANOTHER image, that Vilanye Vilanye
Ycleped was, saugh I and fond
Upon the walle on hir right hond.
Vilanye was lyk somdel
That other image; and, trusteth wel,
She semed a wikked creature.
By countenaunce, in portrayture,
She semed be ful despitous,
And eek ful proud and outrageous.
Wel coude he peynte, I undertake,
That swiche image coude make.
ful foul and cherlish semed she,
And eek vilaynous for to be,
And litel coude of norture,
To worshipe any creature. Coveityse
AND next was peynted Coveityse,
That eggeth folk, in many gyse,
To take and yeve right nought ageyn,
And grete tresours up to leyn.
And that is she that for usure
Leneth to many a creature
The lasse for the more winning,
So coveitous is her brenning.
And that is she, for penyes fele,
That techeth for to robbe and stele
These theves, and these smale harlotes;
And that is routhe, for by hir trotes
ful many oon hangeth at the laste.
She maketh folk compasse and caste
To taken other folkes thing,
Through robberie, or miscounting.
And that is she that maketh trechoures;
And she that maketh false pledoures,
That with hir termes and hir domes
Doon maydens, children, and eek gromes
Hir heritage to forgo.
ful croked were hir hondes two;
for Coveityse is ever wood
To grypen other folkes good.
Coveityse, for hir winning,
ful leef hath other mennes thing.
ANOTHER image set saugh I
Next Coveityse faste by,
And she was cleped Avarice. Avarice
ful foul in peynting was that vice;

A page, reduced about one-third from "The Works of Geoffrey Chaucer," set in Troy Types; the types, borders and initials designed by William Morris; the illustration by Sir Edward Burne-Jones; dated May 8, 1893; size of the page 10¼ by 15¼ in.

The Lyues of the Seyntes Gencien, Fulcien, and Victorice

THE LYUES OF THE SEYNTES GENCIEN, FULCIEN, AND VICTORICE.



AYNT Fulcien & saynt vyctorice, of whom the solempnyte is halowed, camen fro the cyte of rome for to preche the faith of Jhesu crist in to thise parties, and were in the cite of terwane and preched there the faith. And they repayred by amyens, and passed by a lytyl vylage named Sayns, & founde there a good man that byleued in god, but he was not yet baptised, and was named gencien. And he salewed them and said, sires ye be welcome, and they said god saue you, and after he demanded them, what seche ye? And they answered, we seche one of our felawes called quyntyne, and he said, ha faire sires he was but late byheedyd not longe sith, and sentence was gyuen that where suche maner people myght be founden that prechid of god, that they shold be slayn, but come ye ner and ete ye a morsel of breed. And as they were there, a tyraunt that was callid Rixionayre cam with sergeants, and said to gencien, Delyuer to vs theym that ben herein & he said I shall not doo it. Thenne he drewe out his swerde al naked. Gencien said, they take non hede of you. The tyraunt Rixionaire had grete angre and sorowe, and made to take gencien and smote of hys heed, and after he made to be taken seynt fulcyen and saynt victoryece, and brought them to amyens, and saide to them that they shold forsake their god whom they had made dye an euyl deth, and they said they wold not. Thenne he dyde do take broches of yron and pute them thurgh their eeres, thurgh theyr nosethrelles, and after dide do smyte of their heedes, and by the wil and power of our lord they aroos vp and toke their heedes in their hondes, and bare them two myle ferre fro the place where they had ben beheded, and alle thre were buried to gydre in that toun whiche is called saynt fulcien. ¶ A grete rage and madnes toke the tiraunt Rixionaire, and he cried thurgh the cyte of amyens alle araged, Alas, Alas, Alas, now ben wel the sayntes auenged on me. And sith deyed fowle in hys wodenes. And thus were the frendes of our lord auenged on the tyraunt, and by suche martirdom the glorious sayntes departed out of this lyf vnto the royame of heuen. Thenne praye we vnto the glorious martirs saynt fulcien, saynt victorice, and saynt Gencien, that they wil praye god for vs that by their merytes we may haue pardon and foryeuenes of our synnes. ¶ Amen.

THUS ENDEN THE LYUES OF THE HOLY SEYNTES GENCIEN, FULCIEN, AND VICTORICE.

William Morris's Golden types, with initial designed by him; actual size. From "The Golden Legend of Master William Caxton," translated by Caxton and first printed by him in 1483, 3 vols., 500 copies, 1892.

WILLIAM MORRIS, REGENERATOR OF THE TYPOGRAPHIC ART

BY HENRY LEWIS BULLEN

AT the age of fifty-six, in the year 1890, William Morris, architect, painter, poet, author, illuminator, engraver, master of dyeing, weaving, maker of furniture and wall papers and decorative fabrics, a leader among the socialists of England, the master craftsman of his time, first applied himself practically to the art of printing. He was already one of the greater conspicuous personalities of the nineteenth century, the originator of the arts and crafts movement, a successful revolt against the reign of shoddy and ugliness, stucco architecture, hideous carpets, depressing wall papers, horse hair furniture, wax and leather "floral" ornaments, gloomy interiors, miserable printing, child labor, and the degradation of artizans. In his career, prior to his printing activities, Morris had accomplished greater things for his fellow beings than the more spectacular Cobdens, Brights, Gladstones, Disraelis and other adepts in oratory, or the hosts of distinguished generals and admirals whose transient services have been excessively rewarded with high places on the rolls of the pension list and of the titled class in England, for themselves and for their lucky descendants. One Morris is worth a hundred such. The folly of mortals in the mass is proved most conclusively by their worship of the inferior "great" of their own species. To have banished ugliness from countless homes was an infinitely greater achievement than to have extended the suffrage; to have restored respect for good craftsmanship than to have brought from Berlin a doubtful "peace with honor," or to have annexed millions of unwilling alien peoples, or to have substituted free trade for protection. Morris, more than any other modern man, extended the application of art, harmony and beauty, out of the narrow precincts of the unintimate oil painting and sculptured figures into the boundless field of household furnishings and adornments, for these create the House Beautiful, in which all the arts go comfortably hand in hand with the life of an owner. He inspired a great army of good and ardent art craftsmen, many of whom have bettered the work of their great exemplar and teacher. Among typographers Morris's influence, generally by indirection — because comparatively few of them have any knowledge of Morris or of his work — is seen in almost every piece of good printing of our time in almost every country.

Many of us remember how in the early nineties of the last century a few books arrived from time to time in America which startled us by the novelty and quality and virility of their typography. The style of them was entirely novel to us, because few, if any, printers had any knowledge of the masterpieces of early typography or the earlier manuscript books, and, therefore, we believed that William Morris was creating a new school of typography, instead of re-creating the earliest. Some of us were acquainted with the work of William Morris as an art craftsman. The arts and crafts movement had extended to the United States with good effect, first in Boston, where it had its greatest influence. We heard lectures on the progress of the movement in England, and we had read lectures by Morris himself. But, in general, Morris was a new name and unknown to the printers. To a few, however, these Kelmscott editions, with their deckle-edged hand-made papers — then scarcely ever used in America — vigorous decorations, simple but satisfying covers, unusual margins, mass effects, and coherent pages, rent the thick veil of typographic ignorance which enveloped us, and opened our eyes to the triviality of our popular types, the silliness of our type display, and the general tawdriness of American typography. There was then, among the fortunate few who had access to the Kelmscott books, no thought of criticism of Morris's work. It was so greatly above our best American work, that we could see no spots in our sun. We were born anew in typography. We repented us of the false teachings of which we were the victims. We became ashamed of our typographic sins of omission and commission.

We wish every aspiring printer to know William Morris as the regenerator of the typographic art, to whom we owe praise and honor; and also as a great personality, living a full life, using his head and his hands masterfully, accomplishing things before preaching about them; a master who glorified the mechanic arts, an industrious craftsman who knew how to play betimes indoors and outdoors and yet make his work profitable, gaining the whole world and saving his soul withal; a man who got out of life a great dividend of joy, nobly and industriously earned.

William Morris was born on the 24th day of March, 1834, at Walthamstow, near London, within easy walking distance of Epping Forest. His father was moderately wealthy, a financier in the city, and the fortunate partner in a rich copper mine. The son was delicate and, therefore, much confined to the house. As in the similar case of Theodore Roosevelt, this condition cultivated in him an early love of reading. "At four years old he was already deep in Waverley novels, and he formed as a child, not only the love of reading, but the habit of reading with extraordinary swiftness, only equaled by the prodigious grasp of his memory. The knowledge of books came to him almost by instinct." Thus Morris's sister writes, and thus Roosevelt's sister has written. The parallel continues: Morris became exceedingly robust and energetic, his powers of observation were acute, he ranged through Epping Forest, and became intimate with birds, beasts and other things that grow in great forests, keenly enjoying life indoors and out of doors. Morris thus began life among ideal surroundings, and enjoyed his advantages without permitting them to dim his mental and physical ardor. He had the education usually prescribed for the son of an English gentleman, and entered Oxford in 1853 at the age of nineteen, a serious thinker, yet proficient in the vigorous sports in which young aristocrats indulged. What he learned at Oxford was of less importance than the friends he knitted to himself while there. About a dozen students resolved themselves into a Brotherhood, dominated by Morris and Burne-Jones, all looking for leading to Ruskin and Carlyle in sociology, and Rossetti and Steell in art. They were a jolly, serious, sports-loving, art-loving, forward-looking group. They educated themselves under conditions, free and inspiring, which could exist nowhere but in an English university. There were tramps in France and England, visits to art exhibitions and book shops, the acquisition of fine books, much debate of the low condition of working people in England and plans to separate themselves from a philistine world. Thus Burne-Jones, afterward one of England's foremost painters, writes: "Ten o'clock, evening. I have just been pouring basins of water on the crowd below from Dixon's garret — such fun, by Jove! * * * I have set my heart on founding a Brotherhood. Learn 'Sir Galahad' by heart; he is to be the patron saint of our Order. I have enlisted one in the project up here, heart and soul. * * * We must enlist you in this Crusade and Holy Warfare against the age." The project was a self supporting monastery in which a college and work shop would employ heads and hands as an example to a misguided world. Nothing came of it, except that later on some of the projectors did coöperate in various forward undertakings with such success that their names are now to be found in the encyclopedias, the Pantheons of these times.

In Morris's last year at Oxford some of the Brotherhood published a magazine in which he first appeared as a writer

of prose and verse, and was first brought into contact with printing and began to draw and engrave on wood. Graduating in 1856, he was articled to the profession of architect in the studio of Street, one of the foremost of his profession, a man entirely in sympathy with Morris's aspirations. With architecture he practiced modeling in clay, carving in wood and stone, and illuminating. At Street's he worked with Philip Webb and Norman Shaw, and of these three men it was truly written that "their work has, in the course of a generation, revolutionized domestic architecture throughout England" and in America. In this endeavor Morris chose the interior work. He had an ideal of what he termed the House Beautiful. It is to be regretted that at this time he was persuaded to leave his chosen field for two years in an attempt at oil painting; but about the time when he confessed failure as a painter he married Jane Burden and set about building a House Beautiful for himself, the Red House at Upton, ten miles from London, placed in an old orchard and surrounded by meadows. The furnishing of the Red House was his first notable achievement and led him into the career in which he became world famous. There were then few articles of household furnishings procurable with which Morris could be content. "Not a chair or table or bed; not a cloth or paper hanging for the walls; nor tiles to line fireplaces or passages; nor a curtain or a candlestick; nor a jug to hold wine or a glass to drink it out of, but had to be re-invented, one might almost say, to escape the ugly flatness of the current article. The plaster walls and ceilings were treated with simple designs in tempera, and for the hall and main living rooms a richer and more elaborate scheme of decoration was designed and gradually began to be executed. The garden was planned with the same care and originality as the house." The house was first occupied in 1860. In 1862 Burne-Jones wrote, "Morris is slowly making Red House the beautifullest thing on earth." Morris's motto, "If I can," was woven in fabrics and embedded in the painted glass and in the tiles throughout the house. Never had Morris experienced such pleasure in his work and he was easily persuaded to enter upon the manufacture of the interior properties of homes. The Brotherhood urged him to the venture, and thus the firm of Morris & Co. was formed, including such great painters as Rossetti, Madox Brown and Burne-Jones, Webb the architect, Faulkner the civil engineer, and Marshall, a sanitary engineer. All had an equal interest, though Morris furnished almost all the capital.

Morris's various amateur experiments in a wide range of art craftsmanship of a useful character were now to bear fruit, to become marketable, and to give him an entirely congenial vocation. A circular issued in 1861 announced the scope of the work: "Mural decorations, carving as applied to architecture, stained glass, metal work, including jewelry, furniture, besides every article necessary for domestic use." Each partner was paid for any work he might do, and Morris received in addition a salary of $750 a year as general manager. Other experienced artists were employed in designing, painting tiles and pottery, embroidery and making altar cloths, aided by an adequate number of work people. Wall papers, carpets, tapestries, table glass and woven fabrics were gradually added to the manufactures. Church decoration was at first the main employment of the new firm. In the London Exhibition of 1862 the general public was introduced to the work of this extraordinary group of artists and craftsmen of a new school; but for three years the business was not adequately profitable and was a drain on Morris's financial resources, while the revenues from the copper mine were diminishing. In 1865 the public responded more liberally to the call of beauty, and Morris & Co. entered upon a lasting prosperity. In 1875 the partnership was dissolved, a liberal division of the profits made, and Morris become sole owner. Revenue from the copper mine had ceased, and Morris thenceforth depended solely upon the ample profits of his work shops. Thus by a brilliant, practical, and sustained demonstration art craftsmanship was revived and popularized. An organized effort was made by exhibitions and lectures to spread the movement. Morris and others wrote and lectured, and many manufacturers abandoned ugliness and strove to make their wares worthy of the House Beautiful.

These very practical achievements in art craftsmanship were sufficient to have established Morris's fame as a benefactor and master craftsman. He had the "executive mind," but with it he had a versatile adeptness which executive minds do not usually possess. One who knew him intimately said "it was a perpetual amazement to see those hands executing the most delicately minute work with a swiftness and precision that no one else could equal." He also knew his limitations. He failed as a painter because he could not draw animate things, men, birds, or animals, correctly. He, therefore, did not attempt the pictures in his books, most of which were done by Burne-Jones. He excelled as an illuminator and in wall papers, carpets, tapestries and mural decorations, typographic decorations, and carving and modeling of all sorts, because this work, or the pattern piece, necessarily came out of himself as it proceeded; but his partner, Webb, the architect, excelled him in designing furniture and other things which required to be made from prearranged and detailed plans.

Simultaneously with his arduous work in art craftsmanship, and the gospel thereof, Morris was establishing a favorable reputation as a writer in prose and verse. In 1858 he published his first volume, "The Defence of Guenevere and other Poems." This was received coldly by the critics. In 1867, when his work shops were prospering, with the aid of an unprecedented array of various high talent, he issued a long poem, "The Life and Death of Jason," a work which immediately gave him high rank as a poet, going into eight editions.

During the years 1868 to 1870 he issued "The Earthly Paradise," in four parts, greatly increasing his reputation as poet. This is not the place to particularize his activities as an author. Suffice it to say that we have noted nineteen works written by him between 1858 and 1896, besides many pamphlets and addresses. The style of them in general is quaint, idealistic and medievalistic, in accordance with Morris's admiration for a factoryless, non-competitive world, when life flowed on unhampered by disturbing inventions, and every article was necessarily made by craftsmen and not by machine minders. An attempt was made at the Chiswick Press to conform with Morris's ideas of bookmaking in producing "The Earthly Paradise." There were to be five hundred illustrations, designed by Burne-Jones and engraved by Morris. Trial pages were composed in Caslon Old Style types, but every attempt was discouraging. The Caslon types could not be made to harmonize with pictures drawn with medieval simplicity, and cut in the manner of the earlier book illustrations, as we now see them successfully wedded to the types in the Kelmscott editions. Morris was baffled, dissatisfied with his wood cuts and with the typography. The sumptuous project was abandoned, and the book reached the reading world in an ordinary good format, leaving Morris with that discontent with current typography which directed his thoughts to its improvement and culminated in the opening of the Kelmscott Press twenty-two years later.

In the early years of Morris & Co., when the copper mine was worked out and the craftwork was not sufficiently profitable, Morris was constrained to sell the Red House, thereafter living in two or three rented places, until 1871, when he bought Kelmscott Manor House, on the banks of the Thames at Hammersmith. A few days before the purchase Morris wrote, "I have been looking about for a house for the wife and kids, and whither do you guess my eye is turned now?

Kelmscott, a little village about two miles above Radcott bridge — a heaven on earth; an old stone Elizabethan house like Water Eaton, and such a garden! close down on the river, a boat house and all things handy." This was his final home, made known to many persons in many lands by the books which issued from the Kelmscott Press. He had now relinquished the active management of Morris & Co. He had been dividing his time between authorship, lecturing in behalf of the arts and crafts movement, and promoting the Socialistic League, when, in 1890, he decided to give form to his ideas of bookmaking. In less than a year, on May 8, 1891, the first Kelmscott edition was issued, "The Story of the Glittering Plain, which has been also called the Land of Living Men or the Acre of the Undying," written by William Morris, printed with Golden types; border and initials and types designed by Morris. The Kelmscott Press came to an end, with the death of Morris, in 1896, having issued in six years sixty-three volumes, besides a number of prospectuses, leaflets and other bagatelles. The editions were small, usually from two hundred and twenty-five to three hundred, but occasionally as many as five hundred. As they appeared, they had a ready sale at prices commensurate with the work put into them. These prices have steadily increased. Of "The Works of Geoffrey Chaucer," the most magnificent of Morris's books, four hundred and twenty-five copies on paper were sold at £20, and thirteen copies on vellum at £120. Copies on vellum have recently sold for £200, bound in the original vellum, with silken ties.

We feel sure that the Kelmscott editions will have an ever-increasing value, because, whatever their faults in detail, they stand above all other books of modern times for sumptuousness and commanding dignity. There are books since Morris of superior typography, as there have been orations superior in detail to those of Demosthenes, but in compelling power Demosthenes in oratory and Morris in typography reach the sublime. None have since had the courage with which Morris dealt with the resources of our art. Later typographers have printed with the lapidary care of a Benvenuto Cellini; Morris printed with the vigor and power of a Michelangelo.

Morris dealt with printing solely as an art, and his types, decorations and style are to be considered only in that relation. To be artistic is, we think, a secondary function of printing. Dictionaries may be well and truly printed, but afford no field for decorative typography. Any attempt to make them works of art would be as impracticable as unwise. Men recruit their energies with plain meals; banquets are not for everyday consumption, but they lift us, in a culinary sense, into another world. So it is with books. A few hundreds of them have come to be recognized as objects of art or have been definitely planned as such. We buy them to be admired rather than for their contents. They give a prestige to printing which benefits all printers, just as a few grand buildings bring glory to a city in which the majority of buildings have little distinction. In the earlier world which Morris loved and emulated, the world without machines and steam power, every simple utensil and every piece of printing necessarily had in it an expression of the individuality of a craftsman, good or bad. Many of these craftsmen united art with craftsmanship, as our museums attest, and among the printer craftsmen, some were impelled to express their joy in printing by making beautiful books. They did this, we believe, not primarily for the purpose of selling them as art objects, or to increase the sale of the books, but out of pure pride in their talents. This is the noble motive behind all preëminent work. Baskerville and Bulmer (in his earlier books) worked with this sentiment; but from Bulmer to Morris, nearly a century, no great typographer appeared. What book of that period is sought after simply as a work of typographic art?

The books of the Priory Press of Sir Egerton Brydges are sought after by collectors, but surely not as works of art, interesting as they are. The best printer of the Victorian period in England was the younger Whittingham, of the Chiswick Press, he who printed "The Diary of Lady Willoughby" and revived the use of Caslon's Old Style types; but his books are not pressingly demanded by bibliophiles. (The Chiswick Press, under Jacobi, under Morris's influence, has excelled in a severe and satisfactory use of old style types, with correct margins — a style also followed, since Morris, by Horace Hart in the Oxford University Press — the admirable plain and satisfactory style in which the publications of The Bibliographical Society are printed.) The respectable mediocrity of printing in the Victorian period followed an erroneous formula, based upon the works of Baskerville, Bodoni and the Didots, but utterly overlooking the saving graces of those great printers. It was believed, and so we were taught who were of that period, that a liberal use of white space between the lines and around words and between the letters was an aid to easy reading. When there was an effort to do unusually good work our first thought was to put lots of white between the lines and everywhere else. If the lines were leaded we were required to space with en quads; if double leaded, with two thick spaces; if triple leaded, still wider spacing. The result was to weaken the color and coherency of the pages; and these were weakened further by a preference for grayish black inks. We were enjoined to "keep the color down," probably to prevent offset when backing the sheets or smutting them in folding. We were taught to put broad white lines, never less than an em, between an initial and the text, connecting them with a bridge, as Pollard puts it, of one line We were taught to center each page on its own paper, which having done, we believed a foot rule and disbelieved our eyes, for always the eye protested in vain. Our title pages were without geometric form. We were taught to use the human body as a model in setting title pages: a short line (the head), a catchword (the neck), a full length line (the shoulders), and so on to the imprint (the feet). Under this instruction it was impossible to give distinction to a page; neither were they easy to read. However, the fundamental fault of the Victorian period was the absolute neglect of the study of the early masters of typography. Infatuated by our unbeautiful, clanking cylinders and steam power, so much faster than the hand presses of the early masters, we could not imagine that we, of so "progressive" an age, could be instructed by a past that was dead to us. In general the presswork was so bad, what with soft packing and dampened sheets forcing the impression into high relief on the under side of the sheet, that in the sixties, when wood engraving was at its best in England, the engravers not infrequently insisted that type lines should not be put behind their pictures. The type pages appeared with great white spaces of the same area on the other side of the leaf! Could anything more horrible be conceived?

In the period between Bulmer and Morris the picture-making arts reached their highest estate. Books of that period in England and France are now bought by collectors solely for their pictures. Richard Clay excelled as a printer of wood engravings. In 1864 he printed for the Longmans a New Testament which was specifically offered to the public as a work of art. The publishers "hoped that in its present shape the sacred volume will not resemble a precious jewel which has been injured or degraded by its setting," and continue, apologetically: "To those who know how difficult it is adequately to accomplish an undertaking of this kind, it will not seem strange that, although neither time nor cost has been spared, the result may, in a measure, fall short of the aspiration with which it was commenced." It does, undoubtedly. The engravings are from pictures by the greatest masters, cut by the foremost men of that art — Linton, Dalziel, West,

Williams, Thompson and others — in more than usual refinement; the borders and initials are equally well designed and engraved; the printing by Clay is clear and does full justice to the wood cuts; the work was supervised by Mr. Whittingham. This was the one supreme effort of the period to produce a book for art's sake. It cost more to produce than any book since printed in England; yet, with all its merits, "it falls short of the aspiration with which it was commenced"; and evidently the great array of talent engaged in it wondered why, not knowing that it was spoiled by utter ignorance of typography. The pictures and decorative pieces, though cut as light as copperplates, actually dominate the weak masses of weak and unsuitable types, still further weakened by wide spacing and double leading. The margins are incorrect and the initials out of contact with the text. The picture makers engaged in this work had turned reverently to the great masters of their art; we doubt whether the typographers knew that there were any early masters of their art.

Morris's example and teaching led us to the study of an art we had lost and of the masters of the art. He broadened our typographic horizon. Printers began to understand margins, to consider color — which previously had meant red or green or something not black or white — to demand virile types, to call in decorative artists to create decorations to help the types, and to avoid "originality" (that is, stunts). Book printing, plain as well as ambitious, was very generally improved. Morris did another great thing: he inspired a great group of young men. The inspirer is the master teacher. If Morris had neglected the typographic art, would we have had Ricketts, Pissaro, Hornby, Ashbee, Cobden-Sanderson, Updike, Goudy, Bruce Rogers, Riccardi, Nash, Pelletan and other leaders in typography, some of whom have a better knowledge of typography than Morris? Very likely not.

We now come to another phase of Morris's influence, little dreamed of by him. More printers are employed in commercial printing than in book printing. In the eighties and nineties of the last century much attention was given to what we called commercial art printing. Our compositors were decidedly ingenious and resourceful in the use of the fantastic and ornamental type faces in which our typefounders found a field for their originality. Our job types and our job printing were anything but commonplace, and they were admired and copied in England and in Europe. We know now that our pretty and our startling effects, however well executed, were meretricious to the last degree. Morris opened our eyes. Our "art printers" gradually withdrew their signs from public view. When one is an art printer it is not necessary to label one's self.

There are printers who do not yet understand that the ability to make a fine book is the supreme test in typography, and that one can not reach the higher excellence in display and commercial typography unless he is proficient in the art of the book. The leading commercial printers of America were the first to react favorably to the art in the Kelmscott books. The introduction of Morris's types and decorative material by Joseph Warren Phinney, of the Dickinson Type Foundry, of Boston, in a surprisingly short time completely changed for the better the ideas and the taste of commercial printers in America. Phinney was the first typefounder to appreciate the merit of Morris's types and to foresee that their greater field of use was in commercial printing. He negotiated with Morris for the purchase of the manufacturing rights, though there existed no legal obstacle to copying them without permission. He did not know that, despite Morris's socialism, he had no desire to advance typography by permitting his types to be used outside of the Kelmscott work shops. Morris refused to sell permission to use his type designs. He was approached a second time, with a request to name his own terms, and a reminder that his designs were not protected and that Phinney had to consider the advancement of typography and the fact that any one of his competitors was at liberty to produce the type faces, and would do so sooner or later, just as English and European typefounders were habitually reproducing unprotected American type designs. Upon a second refusal, Phinney decided to offer the Morris types and decorative materials to the printers. In doing this he became a factor only second to Morris in revolutionizing American typography and also in exerting a great reformative influence on German typography. Morris had only two type designs, one of them made in three sizes, as shown in our reproductions (see special four-page insert). Phinney cut fourteen sizes of Morris's Golden types, from six to seventy-two points, naming the series Jenson Old Style, and he also completed the alphabets of several series of initials and reproduced several of Morris's decorative pieces. In 1895 a handsome twenty-four-page large quarto specimen was issued, the composition by John B. Williams, now mechanical superintendent of the printing plant of the Curtis Publishing Company, of Philadelphia. We are precise, because this pamphlet was a great and decisive event in the history of commercial typography. It presented the new type designs and decorative materials in the style of the Kelmscott Press. It was not only a specimen of types, but a guide to better typography. The response of the printers was a complete surprise to the typefounders. No one typefoundry could supply the demand. The task was divided among three of them. On the other hand, many tons of hitherto brisk-selling type faces were made unsalable, ultimately going into the metal pots — a tremendous, if expensive, compliment to the art of Morris. Since then commercial typography in America has steadily improved, with few divagations. Thus was accomplished a reform which Morris himself had not foreseen. There is as much artistry to be found in American commercial printing and the bagatelles — booklets, broadsides and the like — as in our book printing. This work requires greater inventiveness and incessant application and versatility than is demanded by bookwork, although, as has been said, the latter is undoubtedly the higher form of typography.

Phinney followed his success with Jenson Old Style (Morris Golden types) by introducing the Troy types in a practicable series called, for some foolish reason, Satanick. Satanick was only moderately successful, but a condensed Troy design by Will Bradley, and named Bradley, was very popular. The German typefoundries lost no time in copying the Satanick and Bradley types, the fine gothic character of which commended themselves to the Germans. This was in 1896, up to which time German typefounders had been content to adhere to their Fraktur and Schwabacker types, and, for the rest, to copy American designs as they appeared. The popularity in Germany of the Satanick and Bradley series led to the introduction of many admirable type faces which have a general similarity to the gothic, though much more roman than gothic. Since then German types and German typography have reached a high plane of excellence, distinctly traceable to the type designs of Morris and of Bradley and to the action of Phinney in making them available for use by all the printers.

The infallible test of the merit of a type design is its power of survival. Morris's Golden types, faithfully reproduced in Phinney's Jenson Old Style series, notwithstanding their former unprecedented popularity and sales in America, have now only a moderate sale. Better designs have displaced them, and their former popularity can never be revived. In the light of what has been learned since Morris influenced us toward the study of typography as an art, we now know that his Golden types are not as good as he and we thought them to be. Morris did not thoroughly understand roman letter design. His predilection was always for the gothic arts, and hence his Troy and Chaucer types are admirable, the best gothic letters

of modern times, perhaps of any time, because the design is agreeable, free flowing, full of color and easy to read. Our taste does not incline to gothic letters, therefore the Satanick (Troy) series had little influence on our typography, while, as we have said, they profoundly influenced German typography, which had been degraded by the common use of Fraktur types, miserable, unmasculine survivals of the masculine gothic letters of the fifteenth century. Morris tells us that in selecting a model for his roman types "there was only one source from which to take examples of this perfected roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicolas Jenson produced the completest Roman characters from 1470 to 1476. This type I studied with great care, getting it photographed to a big scale, and drawing it over many times before I began designing my own letter; so that, though I think I mastered the essence of it, I did not copy it servilely; in fact my roman type, especially in the lower case, tends rather to the gothic than does Jenson's." We now know that in every detail in which Morris departed from Jenson's model he erred. Jenson's roman is more graceful, has better color and is more readable than the Golden types. We will rely upon the accompanying specimens of both designs in proof of this statement.

Submitted as a close reproduction of the design of the Morris Golden types, known in America as Jenson Old Style

Submitted as a faithful revival of the types of Nicolas Jenson of Venice, in the series known in America as Cloister Old Style

Morris's interpretation of the roman types of Nicolas Jenson, the characters about ten per cent larger than Golden types, compared with the more faithful interpretation of Morris Benton of the American Type Founders Company.

Morris, we think, was mistaken in supposing that the Golden types had any gothic characteristic, unless he thought it was in a greater density of color than used by Jenson. While there is no gothic characteristic in the Golden types, there are pronounced roman characteristics in his Troy and Chaucer types, as the gothic-minded German letter designers quickly discovered, using the discovery with great success in modifying the Fraktur types. The Golden types are such as Morris might have been expected to make. In everything he made he was never much concerned about niceties in detail. He was never careless or crude in anything, but aimed for a harmonious mass effect obtained in the simplest manner, whether as in his draperies the colors were subdued; or in his page ornaments, the color is dense and the design correspondingly vivid. Thus his pages are as harmonious as they are strong, and the liberal decorations are perfectly adjusted to the types or the types to the ornament, whichever way Morris may have projected his plan. Fortunately, too, he worked in a time when wood engraving had not become a lost art. "It was natural," he said, "that I, a decorator by profession, should attempt to ornament my books suitably; about this matter I will only say that I have always tried to keep in mind the necessity for making my decoration a part of the page of type." As for other rules which Morris observed, let every printer buy and study and obey the short essay, "A Note by William Morris on his Aims in Founding the Kelmscott Press." In it, quite apart from Morris's application of it, is the whole simple gospel of good typography.

Morris's roman is, therefore, not to be accepted as a model in any detail. Holding this opinion, we also hold that it does not detract in the least from the importance and good influence of his typography. He was a great typographer; in the light which we derived from him we now see how he might have been greater, but our hindsight does not make us any the less his beneficiaries. When the Golden types appeared they were so superior in their general character to the types then available that if there were any criticism it was unheard amid the general acclaim. He lifted us high out of a slough of despond. Others since have helped us toward the mountain heights of perfection in printing by other paths — the true Jenson, the sixteenth century French (so-called old style) or the Baskerville-Bodoni. We have no patience with detractors of Morris, who are looking at his work in a cold, technical spirit, forgetting that the light in which they make their dissection was provided by him, perhaps long before they knew one type design from another. We can not imagine a typographer, whatever school of the art he may prefer, who will not get inspiration from a study of Morris's printing.

The Kelmscott Press was operated in a small cottage close by Kelmscott Manor House. A quiet, orderly place it was, with no noise of machinery, motors or typewriters. Morris usually worked in his home, on a large deal table, strewn with manuscripts and drawings, and with fine examples of the earlier masters of typography, from whom he reverently accepted guidance, as every printer must who would make a name for himself. Hand presses were used, of course. The paper used was always hand made, the substance linen (most hand-made papers are of cotton), and the molds made specially to avoid the ribbed appearance usually found in laid papers. The punches for the types were cut from Morris designs, by E. P. Prince. The types were cast by a London typefounder. A trial letter of Golden types was made to go on eighteen-point body, but this proved too large, and very judiciously the size was reduced to fourteen-point. He designed a fourth font of types, but it did not satisfy, and sometimes talked of designing other fonts and having the Golden types cut in a larger size, but the labors incident to the unexpected success of his books prevented him. Two compositors, William and William H. Bowden, father and son, and a pressman printed the first book. The Bowdens became permanent members of the staff. More than three hundred initial letters were used. Of the initial T there were no less than thirty-four varieties. As the work progressed the tendency was toward lightening the color of the initials and decorative pieces. Fifty-seven borders were used and one hundred and eight marginal ornaments. In all, Morris designed and used six hundred and forty-four decorative pieces within seven years. Initials and ornaments used recurrently were electrotyped, but most of the title pages, illustrations and initial words were printed direct from the wood. The illustrations were drawn by Sir E. Burne-Jones, Walter Crane, E. M. Gere and A. J. Baskin. The wood engraving was done by W. H. Hooper, C. E. Keates, W. Spielmeyer, A. Leverett and G. F. Campbell. The ink used was made in Germany. The books were bound either in simple gray boards with drab holland or vellum with silk ties by J. & J. Leighton. Morris, starting as an amateur, was fortunate in having Emery Walker as an adviser in all details relating to printing. Walker was urged to become a partner, but chose rather to give advice as a friend. His services were so valuable to Morris that those who were acquainted with both men award to Emery Walker a substantial partnership in the merits of the Kelmscott Press. Entering upon his fatal illness, Morris wrote: "I am going on with my work, both drawing and writing, though but little of the latter, as Walker was with me Saturday and Sunday, to my great comfort."

In all, sixty-three volumes (fifty-three works), an aggregate of 20,305 copies on paper and six hundred and seventy-five copies on vellum, were issued within seven years, not including much work of minor importance. No great profit was made or sought. At the outset of his printing activities

Morris said he wanted only not to lose money. Those who knew the sincerity of the workers and the genuineness of the materials also knew that the Kelmscott books could not be cheapened in price without loss to the printer.

On the 24th of June, 1896, the first fully bound copy of his magnificent Chaucer was brought to him. His health was failing. On the 3d of October of the same year he died quietly, surrounded by his great friends and fellow workers. Emery Walker was with him constantly in his last days. Walker's most cherished possession is a complete collection of everything printed at the Kelmscott Press, large or small, presented to him by his illustrious friend. The ultimate destination of this great collection is the British Museum, as a gift from Emery Walker to the people of Great Britain, and nowhere in that country is there a worthier monument of man's endeavor. Morris's wood blocks were bequeathed to the British Museum, and to that institution, if we are not mistaken, his punches and matrices have also been given.

Of the man himself, lack of space prevents discussion. Frank and masterful and fearless in his opinions, as unconventional in his manner as in his attire, his was an engaging personality. In writing of him a Pollard, addressing himself to an audience acquainted with the literature which has grown upon the work and memory of Morris, very properly writes of the Kelmscott books in a calm, bibliographical manner. In addressing an audience for the most part with little knowledge of Morris, as a printer addressing his brother printers, we offer no apology for expressing our opinions with enthusiasm. Let printers everywhere turn to the books he printed and the books written about him, and learn to know Morris both as a man and as a printer. As they proceed we hope they will realize that they are journeying in spirit with a great working man.

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WHAT IS YOUR NAME? WHAT IS YOUR ADDRESS?

If the above information appeared in the upper left corner of every letter sent out, the Dead Letter Office, costing the taxpayers of the country millions of dollars a year, would go out of business. The return address on the envelope enables the postoffice to return a letter at once if the sender makes a mistake.

Business men do not often fail to put their names upon the envelope; but they do sometimes fail to give their complete address. They could greatly increase the efficiency of the service by putting the street and number, and room number, upon all of their envelopes, and better still also upon the stationery, so that their correspondents might always use the complete address in writing them.

Chicago mail is distributed directly to the carriers on mail trains coming into Chicago, according to Postmaster Arthur C. Lueder, but there are at least 50,000 letters a day that are delayed in delivery because the complete address does not appear upon the envelope, and the railway mail clerks are not familiar with the locations of the firm. They tie out this class of mail in packages labeled "No Street Number," and such mail is held over for distribution by the experts in the Chicago office. This frequently means that a letter which if properly addressed would be delivered on the first morning delivery, is sometimes not delivered until the afternoon or later. Business men are therefore earnestly requested to put their complete address both upon letterheads and upon envelopes.

PAPER FOR OFFSET PRINTING

BY WILLY GRÜNEWALD, BERLIN-STEGLITZ, GERMANY

The ever-growing popularity of the offset printing process has caused lively interest in the German book-printing industry. Some printers fear that it may even invade the province of newspaper production. One of the chief advantages of the offset process consists in the ability to use rough papers and still produce finer pictures than are possible by other printing processes. As rough paper is much cheaper than calendered or supercalendered paper of the same quality, from the printer's point of view, the paper question is the deciding factor of the more extensive adoption of the process. In offset printing a fairly rough paper is preferred, because smooth paper is sucked so tightly onto the rubber cylinder that either the paper or the picture may easily be damaged in separation. Even with comparatively rough paper, the difficulty of taking off demands a fairly strong paper, with long fiber. A well closed sheet with not more than fifteen to eighteen per cent loading, which must be well bound and sufficiently well sized, is best adapted to offset printing. Offset paper, like litho paper, must be at least three-fourths sized, so as to render it not only immune to water damage, but to prevent dusting during printing. The offset printer fears dust and a knotty surface above everything, for in a very short time the loading material is deposited by the rubber cylinder on the plate, which gets scoured down and is rendered useless, or the rubber cover may be damaged. Otherwise paper of any fiber composition may be utilized. For example, the writer has before him an offset process picture of prewar date printed on a fairly soft rag paper, and beside this a number of papers containing no rags, and of composition varying between pure wood cellulose and eighty per cent mechanical and twenty per cent chemical pulp. The printer will prescribe the paper quality according to the price he obtains for the work.

To recapitulate: All papers of any composition which are sufficiently sized, of texture close enough to prevent dusting or lifting, possessing sufficient strength to withstand the strain of running through the press, are suitable for offset printing. In addition, and not least, a certain roughness is required, which may vary from a lightly calendered to fairly rough machine finish. It will be readily understood, in view of the delicate character of the rubber cover and plates, that this desirable roughness does not give one a free hand to produce all sorts of unevenness, uncleanness, or the characteristics of sandpaper.

A practical offset printer expresses himself as follows: "The papermaker does not yet devote the necessary intelligence to this process. Truly, paper may be rough and also poor in quality, but it must be free from loose particles on the surface. Such particles cling to the rubber cover, and injure both the plate and the rubber. These are further injured by the repeated washing which becomes necessary. It is to be hoped that the manufacturers will give these points the necessary attention." He further says that almost any paper can be used. From rough and hard papers every printing plate will give a good picture, but thin, supercalendered, mechanical wood papers are most difficult to print.

It is easy to get into trouble when working with cheap papers with poor loading material and a big percentage of ground wood made on fast running machines. One sees, therefore, that any sort of paper, even well sized paper, is not necessarily suitable for offset printing, although in general the papermaker can produce suitable paper without difficulty.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Heading a Marriage Notice

M. E. E., Keene, Texas, asks: "In a wedding notice where the names of the contracting parties are used as the heading, which should occur first, the name of the lady or the gentleman, or does it make any difference? For instance, Miss Ada Jones and Mr. John Smith are married; should the heading read Jones-Smith or Smith-Jones?"

Answer.— Common practice is to put the man's name first, as Smith-Jones. This may not be universal, but I do not remember ever seeing the other order. Logic seems to favor putting the man first, as it is his name that as a rule becomes the family name.

Division of Small Words

A. D. M., Chicago, writes: "On the enclosed proof, the foreman insisted that the word 'others' could not be divided on the ground that it was not good printing, in spite of the fact that two competent readers had passed it as proper. However, one reader sided with him on the good-printing score. Office style does not permit two-letter divisions, except on narrow measures, and Webster's International is the authority for divisions and spelling. I am an operator, and have always considered the division as proper, and want to be set right in the matter. Would also like to know as to just what constitutes good printing as regards divisions."

Answer.—The proof was of wide matter in small type, one line of which ended with oth-, when the line was spaced a little widely and would easily have taken in the rest of the word. The foreman was wise if he refrained from having a reset to remedy it, as I suppose he did, meaning only to try to prevent future bad work like this. Good printing in this respect is simply the inclusion of the whole word at the end of a line rather than such division when this is, as it was in this instance, merely a choice between a little extra spacing and a very little thin spacing. Good printing demands some recognition of the common reasonable objection to dividing small words, even to the extent of taking the trouble of squeezing a bit instead of the slightly easier spacing out. Division of any words is only a device in favor of spacing, and many good compositors and operators reduce it to a minimum.

Various Questions

J. H. C., Techny, Illinois, writes: "Will you kindly give us your valued opinion on a few points about which some dispute has arisen here? I know, of course, that I as proofreader must not interfere with an editor's work, be the editor right or wrong. All I want is your opinion and information as to who is right in the points under discussion.

"(1) In phrases like the following, in the year 1885, from the year 1881 to the year 1885, and in all similar phrases, is it necessary to use the two words the year? I think it is not necessary, and that the phrases sound better, not so stiff, without these two words, thus: in 1885, from 1881 to 1885, etc. These two words (the year) were recently marked to be inserted in a page proof here, and it was necessary for the operator to reset an entire paragraph of seven or eight lines, in order to make the correction as called for. THE INLAND PRINTER, in its various articles, contains innumerable instances of these phrases without once using the words the year.

"(2) In using the dash as a mark of punctuation, is it proper or necessary to use a comma also, thus causing double pointing? In much of the work that comes to my desk, the dash is employed all too frequently, but not that alone; as a rule, it is preceded by the comma or semicolon or other marks of punctuation, and where these marks have been omitted by the operator, they are called for in the page proofs afterwards.

"(3) The too frequent use of italics and capitals, for emphasis' sake, is another bone of contention here. I maintain that italics should be used sparingly and capitals not at all for the sake of emphasis. Italics used too frequently have no meaning where they are really needed; this is my opinion. And whole sentences and even entire paragraphs set in capital letters, for emphasis' sake (!), disfigure a page, are hard to read, and should therefore be avoided. Am I not right here? I have for years past carefully read and studied books bearing on these things, such as De Vinne's and others, as also everything you write in THE INLAND PRINTER, and now I am told that such books are not sufficient authority to go by, that they consider only the technical part of the work, and that an editor must take a broader view of the matter."

Answer.—(1) Of course no one was ever taught in school or any other days that the words the year were necessary in such phrases as those named. Adding the words in proof, so that a paragraph must be reset, is simply arbitrary silliness. The added words do not constitute actual error, therefore are not wrong, but they are totally unnecessary, and rather a blemish than a help. Somebody might well be authorized to countermand the order to insert them. Everybody knows that "from 1881 to 1885" means the years thus numbered, and it is rather surprising to learn that any one thinks the words should be added when it is so nearly universal to write without them. Using them in the original writing is merely a matter of indulging in a slight redundancy, but ordering their insertion in matter already set is foolishness.

(2) It is not only unnecessary to use a dash with a comma or any other point, but such punctuating is contrary to the best modern practice. It is a relic of old practice which is preserved and insisted upon by some people, who must imagine that some effect is added by combining point and dash, but who could not state any added effect, because there is none. The use of comma and dash together in places where there must be a comma if there were no dash is a little more reasonable than any other combination.

(3) Italics are much too freely used by some people, especially for emphasis. What you say about it is true undeniably. Much of the present use of capitals is the unfortunate result of having no italic characters on the machine and so using capitals instead — something not found necessary by printers who care, and indulgence of bad typography perpetrated

through false economy. Too much of such typography surely has all the bad effect you attribute to it. Books about such matters are but too likely to be overtechnical and not to take the broad view that an editor should take. Editors are often inclined to be despotic, and the wisest course for a proofreader dealing with such an editor is to acquiesce in what is wanted by the editor. His turn will come when he becomes an editor himself, and it is not infrequent for a graduate proofreader to be a most despotic editor.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL

THIS portion of our record of curious information as found in dictionaries may well be introduced by a quotation from Greenough and Kittredge, two professors of language far more thoroughly equipped than many who make dictionaries. In their chapter about special processes they say: "By a succession of radiations the development of meanings may become almost infinitely complex. No dictionary can ever register a tithe of them, for, so long as a language is alive, every speaker is constantly making new specialized applications of its words. Each particular definition in the fullest lexicon represents, after all, not so much a single meaning as a little group of connected ideas, unconsciously agreed upon in a vague way by the consensus of those who use the language. The limits of the definition must always be vague, and even within these limits there is large scope for variety."

Ordinarily no one would expect to find anything curious in the word eager, but one reading in very old print of eager vinegar, eager flowers or eager razors might reasonably wonder how any of these things could be eager, for our present use of the word eager always applies to sentient beings or their actions. Any full dictionary will show us that in earliest use this word noted literal physical sharpness or pungency, and that the meaning familiar to us is a figurative development from that. It is often said in definitions that eager means earnest, as if eager and earnest were exact synonyms; but the two words are nearly always used as distinctly different, eager meaning impatiently desirous and earnest meaning seriously intent.

It may show slight eccentricity when I class the word eccentric among curios, but my curiosity was aroused by it and some readers may be interested in knowing how. My first thought of oddity came from the fact that the Standard Dictionary in its first definition of eccentric, that of its commonest use, as in speaking of an eccentric man, said nothing of a center or of centering, and this called attention to the word center as an example of the scope for variety mentioned in our quotation. Center is actually the basis of eccentric in whatever sense it is used, and a truthful definition of the adjective eccentric for all uses would be "out of or away from center." But such definition would not meet the demand for explicitness, and the different applications of the word have to be separately accounted for, so the Standard gives seven definitions of it and eighteen of the noun center, and even these probably do not include every possible application of them. Other dictionaries have as many definitions, and the treatment of these and many other words seems to indicate a desire to increase rather than diminish the number of definitions, because, I suppose, such increase looks like a fuller record. Many words with such a spread might be better defined with fewer separate definitions.

An edge is primarily a cutting front, as of a knife or other blade, and various other linear bounding limits may have been called edges almost as soon as the literal use of the word began, as extensions of sense through comparison are almost as old as language itself. Dictionaries record uses of the noun edge and of the verb to edge which must be considerably later, and which suggest curious extension of the comparative idea to things not at all like an edge of a blade, although there is no room for doubt of such origin for all uses of the word edge. I confess that I can find no similarity between the edge of a precipice, of a grass plot, or of a platform and the edge of a knife unless it lie in the sharp or sudden limitation, but I am not on edge in search for one.

It must have seemed to some readers an egregious exaggeration when I asserted that something curious could be found on every page of the dictionary, and I felt momentarily stumped by finding so little worth noting in the pages with which I am now dealing. But just then I happened to notice a word with little space given to it, but that little space was enough to disclose a fact of curious history. The word was egregious, and the curious history was hinted by the etymology showing that the elementary sense is "out of the herd." Ordinarily now anything egregious is flagrantly bad, but Webster's Dictionary says there is a humorous use of the old sense, now obsolete as literal, which made egregious mean prominent, eminent or distinguished, implying, of course, selection from among the common for any reason. The restriction to unusual bad quality is a later development, like that of many words, the senses for which other words were in common use being dropped from it.

Enormous is another word that has always a sense of excess not inherent in its elements, these elements meaning merely out and normal. I was led to glance at an old book, Trench's "Glossary of English Words," where I found the statement that "departure from rule or regularities in any direction might be characterized as 'enormous' once," evincing as examples Beaumont and Fletcher's phrase "enormous times" and Milton's "enormous bliss." But these phrases, while showing an old notion of application not now likely, do not show any difference of direction, but preserve that of excess. The word is not restricted in application to physical size. It is and always was equally applicable to degree or number. The enormous times were evidently times surcharged with evil conditions and the enormous bliss was excessive bliss or ecstasy. No really new application of this word seems likely to arise.

It seems curious to me to note that in early use one who inherited an estate and dissipated it, or one who wasted his substance, was said to embezzle it, since it has become so natural to use the word embezzle to mean only to use for one's self what is held in trust for others. Trench noted the fact that to early writers and their readers embezzle meant sometimes to waste or squander, sometimes to appropriate by a breach of trust; but the ambiguity was not preserved long and of course the best way to clear the confusion was to confine the word to the sense best fitted to survive.

Another word that challenges curiosity is epicure. I suppose every one knows that this is from the name of a philosopher, Epicurus; but I doubt whether knowledge is very common of the fact that epicures are so called because of an erroneous supposition that they are like Epicurus in their devotion to luxury. The present use of the word epicure culminates a curious history and exemplifies a curious process of development. From the fifteenth to at least the late seventeenth century one whom we would call an Epicurean was called an Epicure. Following that use, and arising from it, all deniers of divine providence were called Epicures. Dictionaries do not tell us even such condensed history, but they do incite a flair for research which reveals it. In this case we find the prejudice which was once so common against Epicureanism leading to introduction of the now familiar word epicure for one devoted to dainty luxuries, especially in eating.

Some Examples of

Envelope Enclosures or "Stuffers"



NVELOPE STUFFERS, when used in conjunction with other mediums of advertising, offer excellent opportunities for publicity for the printer. Enclosed with bills, statements and general correspondence they are carried through the mails with no additional cost for postage. Odd cut-offs of paper can be used to advantage, and each piece can be made a distinctive sample of the printer's ability to create good printing. The specimens here presented have been selected from many which come to the editorial desks of THE INLAND PRINTER. They are shown in their original sizes to demonstrate the range of possibilities for continually keeping the printer's name and service before buyers of printing.

JUNE, 1922
THE INLAND PRINTER
CHICAGO

Selling Printers

A FRIENDLY TIP! because we're printers, we're telling you this. You know a printer is a peculiar cuss. When he gets a piece of direct advertising from one of you fellows he immediately becomes a critic. He pulls down his specs and holds the piece at a safe distance—just far enough away to give himself the benefit of all doubt—and then begins to decide whether or not it's a good job of printing. If it's not as good as he thinks he can do, he swells out his chest in ecstasy and files your message in the waste basket. But, if at a glance it prods his ambition, he rubs his chin, puts on a worried look and starts to read your story line for line. Maybe he's only trying to find something wrong—but he nevertheless is reading it . . . and he'd

First and third pages of a four-page folder (second and fourth pages blank) used as an envelope enclosure, intended to appeal to firms selling to printers.

undoubtedly say in jealous approval, "File this as a specimen, Josephine, but first write them"... Such is the inevitable result of soliciting the printer with fine printed matter that inspires him to better craftsmanship

With practiced skill and thoroughness we handle direct mail campaigns—planning, writing, printing, mailing—all or part
With particular pride we serve those who should use carefully made plans and the finest typography and printing to sell the printer
ARKIN ADVERTISERS SERVICE
422 S. Wabash Ave. Telephone Harrison 3413
CHICAGO, ILLINOIS

If you have a good business, advertise and keep it, if you want a good business, advertise and get it

SET IN GARAMOND TYPE

A

OUR service is complete, including selling plans, copy, layout, art work, quality printing and mailing. You are invited to consult us about your publicity matters without commitment of any kind. ARKIN ADVERTISERS SERVICE, *422 S. Wabash Ave., Chicago. Phone Harrison 3413*

... And a small drop of ink,
Falling like dew upon a thought, produces
That which makes thousands, perhaps
millions, think.

FROM MURAL INSCRIPTIONS, CONGRESSIONAL LIBRARY, WASHINGTON, D. C.

A

ORIGINALITY of design, excellence of typography, brilliancy of colors are the prominent features of our service. A message by mail or telephone—Harrison 3413—will bring our representative to see you. ARKIN ADVERTISERS SERVICE, *422 S. Wabash Ave., Chicago.*

ADVERTISING is to business what steam is to machinery—the grand propelling power—LORD MACAULEY

Set in Cooper Type

A

We specialize in preparing complete Direct-by-Mail Advertising Campaigns, from selling plans to quality printing and mailing. Consult us without commitment of any kind
ARKIN ADVERTISERS SERVICE, *422 So. Wabash Ave., Chicago. Tel. Harrison 3413*



We Were Born With Aristocratic Tastes

—and grew to adolescence with a consuming desire to strut about and change our clothes every few minutes. After years in the printing business, we now find time to take off our socks before retiring. We have given the best years of our life to our customers, rather enjoy doing it and would be tickled if you put your printing problems up to us. You will get the benefit of our experience and will be keeping us busy and virtuous.

MELTON, *The House of Clever* Printing—DALLAS

Upper two and lower left, from a series of envelope enclosures in which similarity was maintained, though different type faces and color schemes made each one distinctive. Lower right, original printed on attractive buff cover stock with gold for second color.

The noblest anthem transmitted by an inferior voice is as ineffective as the silliest hymn, and the best of goods advertised by crude typography have their merits depreciated in a corresponding degree.

GOOD typography is a fine art. The time will come when it will be placed upon the plane it truly deserves. Interpreting copy into its true type expression, deserves more thought than is usually accorded it. Appropriate typography has always been a hobby with us. See us about your ad setting

GRANT'S PRINTERY
Printers-Typesetters
2322 Madison Street Tel. West 1453

GRANT'S PRINTERY 2322 MADISON STREET, CHICAGO

THERE is a principle which is a bar against all progress, which is proof against all argument and cannot fail to keep a person in everlasting ignorance. This principle is unreasoning prejudice prior to investigation.



PROCRASTINATION
is the thief of time

LET US HAVE YOUR ORDER NOW

THE KING PRINTING COMPANY
619-621 SHELBY STREET BRISTOL, TENNESSEE

Upper specimen shows a good way of using a quotation combined with a little "sales talk." This was one of a series of small blotters gotten up in a uniform style. Center, a small motto card, a hole being punched near the top so it could be hung up. Lower, a striking envelope enclosure, original printed in one color on white stock.

YOU MAY buy printing for *less* than Shepard Quality sells for, but you can not get *greater value* than we offer, no matter what price you pay. That is why Shepard printing always costs less in the long run.

The Henry O. Shepard Company

632 Sherman St., Chicago ❧ ❧ Telephone Wabash 2484

IF YOUR PRINTING is indifferently done, it advertises your company as one that does not attach much importance to the quality of its products—and conversely. Why not have The Henry O. Shepard Company place your printed matter on the same high plane as your goods?

The Henry O. Shepard Company

632 Sherman St., Chicago ❧ ❧ Telephone Wabash 2484

Two of a series of envelope enclosures in which similarity of style was maintained variation in color schemes giving distinction to each piece



IN DAYS OF OLD

WHEN a publisher like David McKay tells a tale old or new, he wisely weaves into the telling all the color and glamour of the time of the tale. Modern manufacturers and merchants can surround their story with the same glamour through the same method

PROPER PRINTING

WM. F. FELL CO. PRINTERS
1315-29 CHERRY STREET
PHILADELPHIA

RACE 6976 SPRUCE 1638

Right Belief Right Knowledge Right Conduct

A small blotter — tells its own story.

BELIEVING

that we render a printing service in a manner that makes it easy for people to do business with us, we send you the attached with a view to developing existing business friendships — and making new ones.

If you will communicate with the SALES MANAGER of

SPOTTISWOODE BALLANTYNE & COMPANY LTD.

matters will be so arranged that the resources of our business will, we hope, appear to be working solely for *you*.

TELEPHONE : HOLBORN 2260

From one of our English "cousins." A simple but attractive slip enclosed with a specimen of the firm's work.

SERVICE

The MARATHON PRESS

198 William Street



Phone Beekman 3036

TO please the customer; to keep a promise; to think always of the customer's interests; to keep price down where the customer can reach it without the aid of an airship—that's our interpretation of *Service*.

Envelope enclosures like this are very effective in creating business—let us make some for you.

Note the reference here to envelope enclosures.

Cohn-Attlee PRESS

SPECIALIZING in those bothersome little problems of printing which the average shop likes to sidestep.

Perhaps one of the best reasons we can give of our ability to work with you is the fact that many of our customers have been with us since we started in business.

Cohn-Attlee Press
382 Lafayette Street
New York City
Phones: SPRing 7909-2485

Hinduism in Business



Hinduism in Business

AN Indian tale has it that a conjurer would throw a rope up into the air till it hooked itself on to nothingness and he could climb on it to Heaven.

Many merchants are Indian conjurers when it comes to their *Printing*. They give their work to the printer who gives them the lowest price and then they expect their business to climb on something attached to nothingness —an obvious impossibility.

For cheap looking printing is a thing that no business can afford to invest in.

Hinduism in Business

The printing produced by the *Marathon Press* is never cheap in Quality but moderate prices make it inexpensive always.

Climb to increased business on something substantial. Practice real economy by buying printing that reflects *Quality*.

It doesn't cost much if you are a customer of

The Marathon Press

315 Church Street

Phone Canal 10129

Upper left, with a flap at the top, this was used as an enclosure to go with a booklet, the flap carrying a brief message regarding the booklet. Upper right and below, from an attractive four-page folder used as an envelope enclosure by the Marathon Press, New York.

Advertise Advertising

IN VIEW of the recent announcement of The Associated Advertising Clubs of the World to Advertise Advertising, perhaps you would like others of your organization to read "Direct Advertising—What it is and What it does."

This business message will be sent to executives of your company, whose name you may write on the enclosed post card.

The SUTTON PRESS

Used as enclosure with booklet, this undoubtedly brought good returns.

One of New York's Most Reliable Small Print Shops

Cohn-Attlee PRESS

AN expert service man who has had an unusual experience in printing from most every angle is ready to co-operate with you at all times—willingly and liberally.

COHN-ATTLEE
382 Lafayette Street
NEW YORK
Phones: SPRing 7909-2485

A small-sized blotter suitable for use in a check book, sent out as an envelope enclosure. This is bound to be preserved for use.

HE is a clever man, my printer, whom I discovered several years ago, and whom I have insisted upon sticking to ever since. They say, "He is a little dearer." "Well," I answer, "ought he not to be, being considerably better?"

—*Thomas Carlyle*

"Pridemark" Printing
REGISTERED SINCE 1900

A good method of using a quotation and at the same time emphasizing a trade-mark.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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NOTE.—*While this instalment is complete within itself it will be interesting to bring the reader up to date on the first seven of these special articles on effective direct advertising by and for printers. In our first issue* LACK OF CONTINUITY *was found to be the main fault with all direct advertising. Then we came to the importance of* THE LIST, *and showed how producers should help with its compilation. Thereafter we studied the various physical forms which make up direct advertising as a medium, and made suggestions as to the* APPLICATION OF THE PHYSICAL FORMS. RETURNS *was the subject of our fourth issue. The* INTERRELATION OF DIRECT ADVERTISING *with all other forms of publicity and with business in general was fifth. This brought us up to the very important subject of* ANALYSIS OF THE MARKET, THE PLAN, AND THE EVOLUTION OF THE IDEA, *from the mental aspect only. In our last issue we went into the planning of the unit from the mechanical and physical aspect, which logically takes us to the consideration of* PLANNING THE OUTSIDE, AND THE COME-BACK *of our unit.*

The Outside and the Come-Back

What is the *outside* of a piece of direct advertising? What is the function of the *outside?* What part can it play in the general plan and why do we deem it worthy of almost an entire article in itself? Is it important to printers as producers of direct advertising for their customers as well as for themselves?

After answering these queries we shall then take up the second part of this article, namely, the "come-back," which may be a part of every direct advertising unit or campaign.

The *outside* is the part which the addressee sees first. It may be the envelope or the wrapper. In many cases it is the first page, the cover, the first fold or folds of a broadside, and other "outer guards" to the inner secrets.

The value of giving serious consideration to the outside of the catalogue or booklet is generally admitted, but the value and utilization of the outside on other physical forms, especially the wrapper, envelope or other container, are often overlooked.

One of the world's greatest dramatists has said: "For the apparel oft proclaims the man." In more cases than producers of direct advertising realize splendid productions fail to register as they should because of the poor apparel (outside) which carries them to the destination.

First let us take up the subject of envelopes, as a main subdivision of containers. These are usually one of three classes: First, standard commercial; second, government (bearing the necessary governmental postage); third, novel, including the colored papers, specially made, and subject to postal regulations concerning odd appearing envelopes.

Under the last named subdivision, odd, we refer to the "outlook" or "window" envelopes. These are not often used in direct advertising campaigns at the present time, due partly to the so-called psychological effect thereof. The claim against them is that since they are frequently used by corporations for mailing monthly bills, advertising matter will suffer if mailed in them. There may be something to this; we hold no brief for, nor stock in, any manufacturer of window envelopes, but we should like to say that now and then we get dividend checks (the total involved may be small but the principle remains unchanged) in these same window envelopes!

Is the writer's case a general one? That is the point which interests us. One direct advertiser using window envelopes secured as high as forty-three per cent direct returns, which is better than he secured from any other form. Why? This advertiser was appealing to women, who are said to buy eighty per cent of all goods. His costs would not have permitted a filled-in letter and an addressed envelope, so instead of spending money to address the envelope and then sending an unfilled-in letter he filled in the letter and then that fill-in by virtue of the window envelope served as the address. A simple example of judicious selection of the outside, considering it purely from the physical form.

The main function of the outside is to help the piece dodge the waste basket, to lengthen its life, to increase interest in what is inside. By the outside you can appeal not only to the sense of sight but also to the sense of touch, and the double appeal will often save your piece from being ignored. Not long ago we called attention to a splendid organization book sent out by a producer of direct advertising which arrived hanging half way out of the envelope, with the ragged edges of the torn envelope showing quite plainly. This made a poor appeal; it was not only a poor choice of paper but a poor selection of an outside.

Another frequent error in the choice of an outside is the use of a cheap manila envelope to carry a beautiful booklet. One of the surest ways of making the inside get a closer look is to have a specially made envelope of the same kind of paper as the inside booklet, folder or circular, provided, of course, that the paper stock will make a good container.

To speak facts, if you are using Sunburst for the cover of a house-organ, then an envelope made of the light weight Sunburst of the same pattern as used on the cover of the publication itself gives added distinction to the outside — the container. The cost is increased somewhat, but frequently it is better strategy to cut down on the inside of the unit — for instance, on the number of colors being run — and put the saving into the specially made envelope (outside).

The outside, therefore, is important because it is what your prospect sees first, but this is no appeal for plastering the outside with advertising messages, expensive artwork, etc.

A simple example will show the way: Suppose you receive an envelope, or mailing piece of any kind, which bears a simple neat corner card of Tiffany & Co., New York city. You will probably open it out of curiosity, if for no other reason. If, however, this outside is on cheap paper stock, and bears

the name John Doe, Mudville, Missouri, you will not be influenced in its favor before opening it, and possibly John's message may never be read because you are badly impressed by the messenger.

Now let us dispose of the outside, considering it as an envelope, container or wrapper. Such an outside appeal may be based either upon repetition or upon novelty; that is, the same appeal made time after time which will be effective

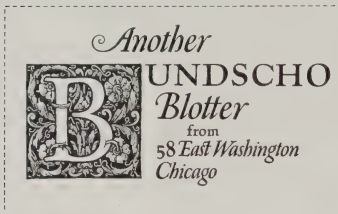


Fig. 1.

because the prospect knows what to look for. We reproduce herewith two excellent examples of the use of the repetition form of outside appeal.

Fig. 1 is the corner card of a No. 10 envelope, ordinary white paper, run in simple black ink. Note though that it reads: "*Another* Bundscho blotter from 58 East Washington, Chicago." The prospect knows how good the previous blotters have been; knows from previous advertising — including earlier pieces in this series — that Bundscho gets out attractive stuff; and therefore opens it because of the appeal of reputation built on repetition. Another example of a similar outside, but lacking the effectiveness from a typographical



Fig. 2.

viewpoint, is shown in Fig. 2. This latter outside gets over the series idea, and calls attention to the inside.

A variation of this form is to use one standard or regular form of outside and then change the appeal just a little for each mailing. Fig. 3 is an example of this type. The words "Be sure to look inside the cover" are run in red ink, contrasting with the black, and this message is changed each month. This form of outside appeal — as well as the repetition of the same appeal previously mentioned — is largely confined to outsides carrying house-organs, and not to units of different physical forms.

This brings us to the consideration of the novel form of outsides, from the copy viewpoint. Fig. 4, run in red and black, is an example of the ultra novel outside, used to announce the first issue of a printer's new house-organ. Personally, neither the name of the publication nor the method of introducing it would appeal to us. In our opinion, it approaches the flip, a form of appeal to be shunned in advertising of any kind.

Here is another, we shall reproduce only the words, but we consider this the most ludicrous appeal from the outside we ever saw: "From the boys who took the Ice out of Justice" appears in place of a corner card. Down across the bottom of the outside we read, displayed and printed in two colors: "Caution — This will cause a riot in your waste basket, so open it — keep it — hang it." Yet all that we found within was an ordinary blotter, and a card for telephone numbers! This form of outside is akin to the use of the hungry, bedraggled sandwichman to advertise a place to dine!

Yet novel outside appeals can be used to advantage. In the main they divide into these classes: First — Epigram-

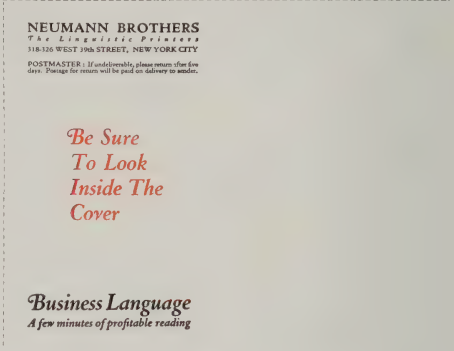


Fig. 3.

matic and usually Declarative; Second — Interrogatory; Third — Curiosity arousing. Any of these three classes may be supplemented by pictorial treatments, and they often overlap in the same unit.

Fig. 5 is an example of the epigrammatic, and declarative. "Excellence is no accident." It makes the outside (orig-



Fig. 4.

inally 12 by 9 inches) have an appeal that the plain white paper, no matter how good, would hardly give. It tied up with the inside from that point on, and in a way was in the curiosity-arousing class.

Fig. 6 is an example of the interrogatory class: "Your letters — Do they get attention?"

Fig. 7 is an example of the curiosity-arousing class, which often becomes dangerously clever. This example uses both

picture and words to arouse curiosity, while Fig. 8 arouses curiosity also, but in line with the message from a business standpoint, without bringing up any negative thoughts. Fig. 7 talked about the tendency during the latter part of 1921 to put off things until the "first of the year," at best a negative thought, while Fig. 8 tied right in with the business in hand, was positive in thought, and after reading the outside you get the thought merely by reading the main heading of the inside, "Effective Folders Reduce Your Selling Cost by Conserving the Time of Your Salesmen." Fig. 8 also illustrates the use of a different outside appeal in each of a series, and is one of the Sutton Press series which we have previously commented upon. This particular unit was No. 4, as the message on the back tells us. The first of the series was the booklet, which was mailed in a specially made envelope, bearing this corner card: "Direct Advertising — What it is and what it does." This is an example of the curiosity-arousing outside, with a direct lead to the business in hand.

Another envelope before us bears a cartoon of a little figure kicking a very large football over the goal posts — used



Fig. 5.

for an early fall mailing, of course — followed by these words: "Put the *kick* in your advertising!" There is nothing wrong with this appeal, but do you think you would consider the user of it competent to give you good hard business counsel and serve you as a builder of business? Now and then the old, old "personal" appeal can be effectively used.

Still another is a fine laid envelope, addressed in feminine handwriting, and marked "personal" in the same writing. On the back flap, we read: "420 Chartres Street, New Orleans, U. S. A." Certainly a curiosity-arousing appeal.

Opening the envelope, we come to another outside — the outside of the piece itself. We find printed thereon, in a light line rule box: "In personal communication with ——." On the black rule line the name of the addressee is hand written. Now and then, especially when mailed under first-class postage, the use of a blind address, or even a blank envelope, will arouse curiosity and serve the purpose of the outside, which is at best merely to get you inside and if possible in a frame of mind to receive the message.

No general rule can be laid down for the planning of the outside, but in general circularizing (unless it is a house-organ, for example, where the reputation has been established) it is usually best not to "give away your hand" on the outside of the envelope, container or wrapper, or for that matter on the outside of the booklet, catalogue or bulletin. The use of the plain outside, on the other hand, is often an admission of laziness or inability to dress up the appeal, and if a large number use the plain outside, as they are doing today, the prospect is not intrigued as he would more than likely be by a curiosity-arousing appeal.

When it comes to catalogues, now and then it is desirable to brand them as catalogues; at other times it is better to

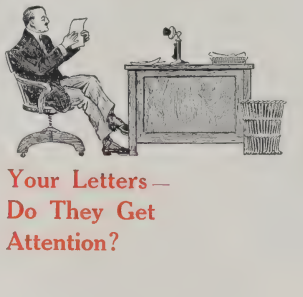


Fig. 6.

give a service appeal to them. If you are advertising a product which is largely oversold, the catalogue may, and probably should, be branded as a catalogue, but if the same product needs orders to keep a factory running, a service appeal, a reason why the prospect should keep the catalogue — on the outside — may eventually get your product the order when a cold-blooded business statement might not. To be specific, if you are cataloging direct advertising, in 1922 you will get better attention with an outside — for a catalogue, you understand — reading "how to get more sales *now*," as compared with a title (outside) which reads "Catalogue No. 102; Richard Roe; Printed direct advertising." When printers and other producers were largely oversold the mere mailing of a catalogue bearing the title as indicated would suggest indirectly "Here is one producer who can help fill our orders."

Other variations of the outside are using an imitation leather, actual leather, board bindings and the like, to attract



Fig. 7.

attention. We all know how very difficult it is for us to throw away a nice-appearing, stiff bound book!

Here are the rules of one producer of direct advertising for making effective outside appeals: "First you take the product around which the unit is to be built. Then you write down on a piece of paper all the reasons why one should buy

that product or be interested in it — all the advantages which ownership and use will confer. Then you write captions around these reasons — write headlines which will epitomize those advantages with maximum force and originality of expression. Then you choose the most powerful headline and illustrate it — put it into the most original and at the same

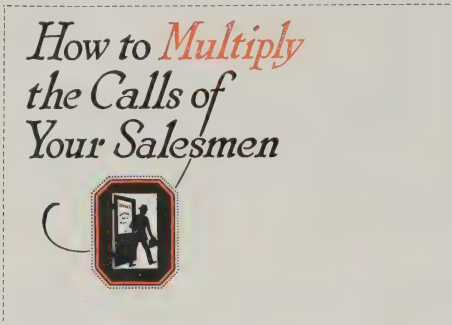


FIG. 8.

time the most pleasing dress you and friend artist can devise. And then you have a cover of the 'positive' or 'directly suggestive' type.

"Sometimes, however, covers of this type are either impossible or impracticable, or perhaps undesirable. The positive advantages of your product may not lend themselves to strong captions or to forceful illustrations. Then you employ a cover of the 'negative' or 'indirectly suggestive' type — your caption and illustration suggest and visualize the avoidance or overcoming of a disadvantage."

The actual writing of captions, headlines, titles, etc., we take up in a later article, of course, but the choice of the outside from the physical format has some bearing on the copy, so we have covered the outside in this instalment.

One thing more about planning the outside: Speaking from the container angle, be sure that the unit fits snugly in the outside employed. Nothing is more displeasing than to

	REQUEST FOR PRINCESS FREE COVER CUT SERVICE TO C. H. DEXTER & SONS, Inc.	
GIVE SIZE AND NUMBER OF CUT	PLEASE send to me, without cost, a printing plate of the Princess Cover Design, designated in the margin. It is understood that this design is to be used only for printing on Princess Cover Paper. The plate will be returned, with samples of the production, after the job is completed.	CUT WANTED Size Number

Name _____
Firm _____
Address _____

FIG. 9.

find a little booklet "sloshing" around in a big envelope, and then expecting to impress the prospect with quality!

All units have some form of outside, either a container, or a cover, but not all units have a "come-back," which we shall now consider. The come-back is the coupon, return card or order blank, included with any unit of direct advertising for the addressee to utilize. It is the bid for action.

If the aim of a unit is to get an inquiry, then a come-back should be supplied with it. If it is to get an order, either a postal card or other order blank should be supplied. If the unit is purely to build good will, or pave the way for salesmen (not getting inquiries for salesmen) or to suggest some strategic reason such as to make an announcement, then no come-back is needed.

If you wish an inquiry, the usual and best method of getting it is to play up a free booklet — such inquiries may not have as high a potential value as those secured without booklet offers, of course. Figs. 9 and 10 are examples of come-backs making appeals based on something free. We also have before us a number of typical come-backs employed by printers, very few of which have anything special about them.

There is on record at least one test case where the switching from a white to a colored return card jumped inquiries from fourteen per cent to twenty-two per cent with the same offer.

Here are four rules for the preparation of come-backs:

(1) Give the come-back individuality by making it fit the unit it goes with.

FREE! SCRATCH PADS FREE!
LIKE SAMPLE SHEET ENCLOSED HEREWITH

☐ We would appreciate your sending us some scratch pads **FREE.**
☐ Please have your representative call on us on or about _____
☐ We will gladly bear you in mind on our future requirements.
Remarks: _____
Name of firm Inland Printer
Ask for _____

FIG. 10.

(2) Give the come-back a quality appeal in the manufacture, both printing and paper stock.

(3) Give a "something free" offer if you wish to increase direct inquiries.

(4) Filled-in names increase returns from mailings; that is, the fill-in of the name of the inquirer on the come-back itself. The card part of Fig. 8 is arranged so that signature of card is also mailing address for the folder.

The come-back and the outside form two of the "accessories" to a piece of direct advertising which tend to make the unit that much more productive and effective. Give them careful consideration. While our examples have been purposely restricted to a single field — printers' own publicity — in order to make them specific and relative to each other, the same principles apply to all fields of industry and should be remembered in planning and producing come-backs and outsides for all clients.

ENCLOSED FIND CHECK

No one disregards a letter with a check as a part of its contents. One man who wished to bring the attention of the public to the fact that he was starting a first-class laundry in a certain town sent out three-cent checks, and his advertising matter began by telling people he was willing to pay for their time while they read his announcement.

The novelty of the scheme, and the amusement at receiving pay for the few seconds' time, made the receivers of this advertisement read the circular through to the end.

The attitude of the banker on whom these checks were drawn is not stated. Evidently this is as Kipling would say —"Another story."—*M. C. R., in Personal Efficiency.*

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Changing Times Bring Cut-Rate Printers

The Hank Slugs of the printing craft is coming back; he is here, in fact. We learn of his reincarnation as the head of printing plants all over the country, and frequently in newspaper commercial printing plants. For some reason the trend of the times seems that way. The germ of cut-rate business is in some men and they develop it into a disease whenever the wind and weather are favorable. Some fellows will leave jobs where they are making $160 a month and will buy printing plants at what seem inordinately high figures, become slaves for eighteen hours a day, and make less in a month than they did when working for some one else. Men who wouldn't work for anybody more than nine hours a day will "go on their own" and hit the ball for a day and a half each twenty-four hours, keep on making cut prices to get the work to do — and demoralize the whole printing industry in a neighborhood. The result is either competition forcing prices still lower, or a surplus of unprofitable jobs in the cut-rate printery, with unsettled conditions and a tendency to lower the wages of printers and cause dissatisfaction. All this happens because of the foolish idea some men have of producing printing at a lower price by working overtime themselves, and giving the velvet to the public — and the public never yet thanked or even remembered for a month any printer who ever adopted such a policy. Good printers are seldom walking the streets looking for jobs. We have in mind one who is foreman of a county seat weekly paper and print shop who was recently given a great banquet by his employer in celebration of his twenty-five years of service in that shop. He has served faithfully and well, has laid up a little for the future, has been absolute boss of the shop and has had none of the worries of business except the responsibility of getting things done and meeting the requirements of his employer, who handled the business end, collected the accounts and paid the printers. Not all can be employers or big business men — it is proverbial that some men can not manage for themselves — but the Hank Slugs type of proprietor now coming back on earth will make it much harder for the good employee to keep his good wages. That will be a calamity none of us wish. We would all rather see printing become an occupation looked up to and regarded in its proper light, as a learned, skilled and honorable profession.

Reformer Would Restrict Newspapers

It is hard to imagine how far some men would go toward reforming existing society and civilization if they had the power. We have seen something to indicate what steps they would take in the bolshevist rule of Russia. But recently in a Midwestern State, one of these reformers, speaking at a meeting, enunciated a platform in the interest of the taxpayer that would soon bring the world back to the stage of the cave man — and he did it honestly, if such a thing is possible. The manner in which he would govern newspapers is enlightening. His platform would require: "Newspaper owners to take oath once a year that neither they nor any member of their family or business associates have received any compensation for any editorials; or for garbling the news to influence the public to finance public works; or have received any compensation, directly or indirectly, from men who hold any political office or men connected with constructive enterprises."

The rest of the man's platform, containing more than twenty-six sections, takes care that there would be no "constructive enterprises." He would abolish education above the twelfth grade and stop all public works.

But, the matter is interesting to us only from the standpoint that there can be such asinine criticism of newspapers and such opinion of newspaper editors as to suggest such a law as stated above. Having been in touch with thousands of newspaper editors all our life, we have yet to find where any of them have been bought or bribed to use their editorial space against the public good. During the recent war many of them threw their chances of future success to the four winds in their determination to uphold Americanism in every degree. Editors adopt and hold to political principles regardless of cost of prestige or cash, and in the way of progress do more to spur their communities to activity than does any other agency. But they do not do this for any kind of pay so much as out of pride for their communities. There need be and probably would be little outcry among publishers of newspapers if the wild-eyed vision of "freedom of the press" expressed by this Midwest reformer became a reality, for such an oath would be very possible and entirely within the policy that publishers pursue anyway. But in heaven's name, what inspires such thoughts of public and private dishonesty or sinister purpose? Can such thought be very general? Is it growing? Is it possible?

Country Press and the A. A. C. of W.

Many times we find newspaper men in convention assembled, with their thought and interest in the entertainment features provided for the occasion. Wine, women and song never lured a depraved spirit to perdition more surely than too much entertainment at newspaper conventions lures the publishers, of country newspapers especially, away from the things that are vital to the betterment of their business. We see in some States that they are now securing from the railways contracts for advertising "to the amount of their car fare to the conventions." Back to the ideas of twenty-five years ago, when passes and free publicity went with the free entertainment at conventions, and everybody had a good time. Little of benefit to the businesses of those present was accomplished, and rare was the publisher who had his home paid for or money in the bank.

We are led to this thought on reading the programs outlined for the coming convention of the Associated Advertising Clubs of the World to be held in Milwaukee. There we find every sort of "departmental" arranged, with the exception

of one for country newspapers. The Advertising Specialty Association has its department, with a special program daily; the Agricultural Publishers' Association has one of the biggest and best departmentals; the Associated Business Papers, Incorporated, has its arrangements to get the most possible out of the big meeting; the Direct Mail Advertising Association is there with bells on; the National Association of Newspaper Executives includes the heads of many great daily publications who are always there to capitalize their interests; the city directory and other specialty people are all there with their best men; the calendar, street car, billboard advertising men are also on the ground. But seldom is the country daily, weekly and semiweekly newspaper represented — never by an organization or a program that will gain them any attention whatever. Why doesn't our national organization function?

It may be disparaging to speak in this way, but it is the truth, and the truth is that too many of these country publishers still look for the rich and racy features of entertainment close to home, neglect the essentials of business organization, and let the big dogs run off with the game nationally.

It will not always be so. The country daily and weekly newspaper investment amounts to many millions of dollars, and the business done annually amounts to even more than the investment. This great interest is not recognized properly and is not getting its share of general advertising business. Wouldn't it be worth while for some one to organize it into a departmental, and by creating attendance at the A. A. C. of W. sound the tom-toms and make the advertising world sit up and take notice?

Educate People to Read Advertising

People in any community can be educated to read the advertisements in newspapers. That is a broad statement, and it expresses "a consummation devoutly to be wished." Yet it is a fact, and we are so well convinced of it that we believe any newspaper failing to so educate its readers is in a large measure failing to live up to its opportunities.

Well, you may say, "How is it to be done? Show me." And right there comes the hard part of it. One may play the violin perfectly or sing wonderfully, yet it would be impossible to tell another without the spark of genius how to do it. By practice and study and thought and hard work the novice may learn to do a thing, however, and that is what must be done to learn how to educate people in any community to read newspaper advertising.

We should say for one thing that well arranged and striking copy is first necessary in the advertising. A recent newspaper and territorial survey has proved that some classes of advertising will be followed and studied and will produce results, even though the space used is not large. Personality and some striking feature must be the keynote of such advertising — and then the newspaper news columns must be used to increase interest. It has also been found that argument always attracts attention. Two or more persons on a street arguing about the weather or the color of the moon would attract a crowd in short time. In one instance a daily argument between the proprietor and his wife was carried on in the advertisement used by a large shoe store. Piffle, you say? No doubt, but the people registered great interest in that advertising just the same. Mr. Jones told some human interest thing about his wife, criticized her hat or her shoes, maybe expressed ridicule of her cooking or the way she drove her car. Mrs. Jones came back in the same space next day and told something of her husband's foolishness, ridiculed him for doing some things that other men do — and in a few days all the people of the community began to read the discussion with great interest. The shoe business of that man was linked up with the newspaper and its readers in such a way that it stuck — and sticks yet.

Another feature which ranked high was where one merchant gave the top price on hogs as well as the weather report in his advertisement each day. It came to be relied upon for that thing — and his advertisement was always read. Still another ran to poetry, which good advertising writers will say is rot and gets no results. Yet the survey report shows that readers rated this advertising quite high.

Advertising of the kind mentioned does much toward educating people to read the advertisements in the newspapers, but it does not do enough.

Educating newspaper readers to take an interest in the advertising is just as important as it is for big magazines to use three-color presswork and expensive artwork to attract reader attention. The newspaper is barred from the more expensive way, but never from the sure and sane way of pointing out the good features of advertising so that readers will give attention to the points. Clean presswork, good display composition, attractive makeup of pages, all go with the campaign of education, of course, but the ideal of reader interest in advertising is entirely possible, we believe, in any community. There is no doubt whatever that a large majority of readers — women readers, especially — read the advertisements in their local newspapers. But to get an expression confirming this fact is the hardest thing in the world to do. If the advertiser wishes to hear expressions of opinion there must be striking features, some definite thing that will make people talk about the advertising. There are plenty of good merchants who do regular and scientific advertising, and their sales right along convince them that it brings quick and definite results. They are satisfied that people read the advertisements. But in every town and city there are always skeptical dealers who want to hear their own advertising voluntarily talked about, by the customer, before they will believe their good money has been wisely spent in the effort to increase business. The publisher who can get evidence direct to this class has an assured success. Isn't it worth some effort on the part of the publisher to educate his readers to present the evidence?

Observations

Most insidious graft is conceived and carried out by appealing to people's cupidity. Highly salaried men realizing this fact study such appeals — and a lot of newspapers fall a victim. Have you seen the insurance advertising proposition — or promise — coming out of the East? Buy a newspaper feature dealing with insurance matters and that will be the incentive for insurance companies to make your paper the advertising medium for your community! Pay for the feature service, boost the insurance game, and some day, some way, some one will place some advertising to be paid for. This is just a sample of many similar propositions that come to newspapers right along. One daily newspaper in a medium-sized town recently kept track of the free stuff offered for a week, and it ran to 280 pages of manuscript stuff of one kind or another — enough to make over nine pages of newspaper copy. Somebody must get paid well for producing that stuff, but where do they get the results?

Cost figures for last year in some very good and carefully operated newspaper offices are now available which rather unsettle one's faith in the profit of the general newspaper business. We thought that in the stress of times during 1921 the newspaper business was hit less severely than most other lines, but some of the actual figures recently produced indicate losses that are appalling, or at least disconcerting. But it is no time now to increase rates or to readjust conditions that have resulted from bad business methods during the boom days of 1919 and 1920. It is the time to keep down production costs and introduce system and hard work into the solution of the problem of making the paper pay.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

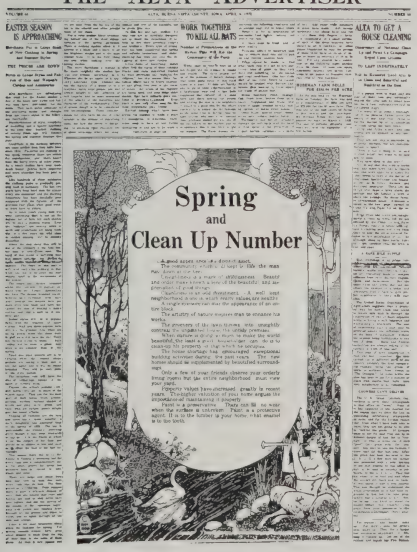
BY J. L. FRAZIER

WILLIAM B. HANDSFORD, JR., Wilmington, Ohio.— On the whole the *Democrat* is a very good paper. The first page is invariably well arranged and nicely balanced. The print, too, is good. The advertisements are exceptionally well arranged and displayed and are weak only when the body matter is set wholly in capitals or when that ugly extra condensed block letter is used for display. We note with a great deal of satisfaction that the advertisements are arranged on the pages in accordance with the pyramid idea.

Connersville News-Examiner, Connersville, Indiana.— You have done well on your special "Home Building" edition. The special first page is excellent and the print is very good. Advertisements are well arranged and displayed in the main, although some are quite decidedly overdisplayed — almost every line being brought out "big." That does not give effective display, notwithstanding the popular belief on the part of those who have not gone into the subject and studied it thoughtfully.

The Home News, New York city.— We like the careful arrangement of the stories on the first page with a view to effecting a balance in the position of the headings. The symmetry is excellent. The heads look bobtailed with just the one deck, which is hand set. We believe the use of one or more subordinate decks desirable, inasmuch as they permit of setting forth more of the features in the stories for the convenience of the many who will skim over at least some of the items in the paper. Not only that, but there is the matter of appearance, although consideration on that score may be affected by the fact that we are accustomed to heads with two, three and four decks, or sections.

The Alta Advertiser, Alta, Iowa.— Your "Spring and Clean Up Number" is a dandy. The clean, clear print indicates skill and painstaking care of a degree seldom equaled on a small-town paper. The attractive first page is reproduced. On special editions of this character the first page is usually featured by an all-over design, but in this case, it will be noted, the special design occupies only a portion of the page. Advertisements are exceptionally well arranged and displayed, and although all pages are not made up according to the pyramid, most of them are. Of those pages on which advertisements are not pyramided all are good except the two special pages featured by drawn and lettered page-heads; on those two pages the advertisements are too


THE ALTA ADVERTISER

EASTER SEASON IS APPROACHING

WORK TOGETHER TO ALL OUR ENDS

ALTA TO GET A HOUSE CLEANING

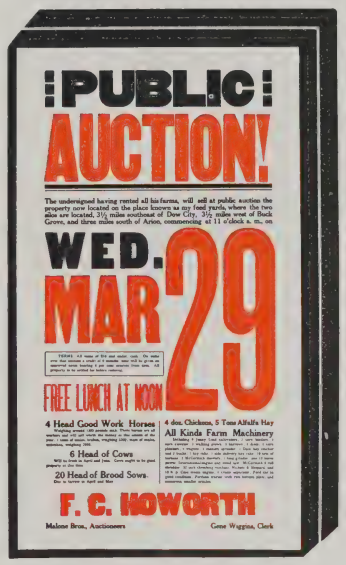
Spring and Clean Up Number

Attractive first page of special "Spring Clean Up" edition of the Alta (Iowa) *Advertiser*. Instead of the customary manner of identifying such an edition as a special with a full page design, the *Advertiser* folks have reserved some of the space for articles apropos to the situation.

widely scattered. The effect is of a lack of order. One of the good features of this paper is the almost consistent use of one type face for display, Century Bold being employed for most of the larger advertisements. Thus a uniformity results that is pleasing to the eye and inviting to the reader.

Renville Star-Farmer, Renville, Minnesota.— Your edition of March 9, featuring in picture and story the dedication of the new $300,000 school house, is a fine one. The printing of the four-page "cover," regular makeup, on enameled stock not only permitted better work on the halftones but added class and distinction through quality to the whole issue. Makeup throughout is very good, as is also the printing. Most of the advertisements are good, but all are weakened, we think, by the light-toned machine border. You can cast line rules on the machine just as well as the border you use, and they make better borders by far. The uniformity is a commendable feature, but the consistent use of plain rule borders would be better. There is too much cap. display and we notice, too, that the body of a number of advertisements is set in capitals throughout, which means they are hard to read and uninviting to readers. The pyramiding of advertisements is a good feature.

The Denison Review, Denison, Iowa.— While by no means things of beauty, the public sale bills sent us are good examples of that class of printing. As they must get attention from a distance — from a telephone post to a wagon, or auto, in the middle of the road — they must perforce be set in large, bold letters. The problem is different from that encountered on the page of a paper. As such points as the date and the name of the fellow selling out


PUBLIC AUCTION!

The undersigned having rented all his farms, will sell at public auction the property now located on the place known as my feed yards, where the two sales are located, 2½ miles southeast of Dow City, 3½ miles west of Buck Grove, and three miles south of Arion, commencing at 11 o'clock a. m., on

WED. MAR 29

FREE LUNCH AT NOON

4 Head Good Work Horses

6 Head of Cows

20 Head of Brood Sows

4 doz. Chickens, 5 Tons Alfalfa Hay

All Kinds Farm Machinery

F. C. HOWORTH

Malone Bros., Auctioneers Gene Wiggins, Clerk

The comp. of the Denison (Iowa) *Review* certainly cops the berries when it comes to setting farm sale bills. Talk about flashy stuff! O, Boy!

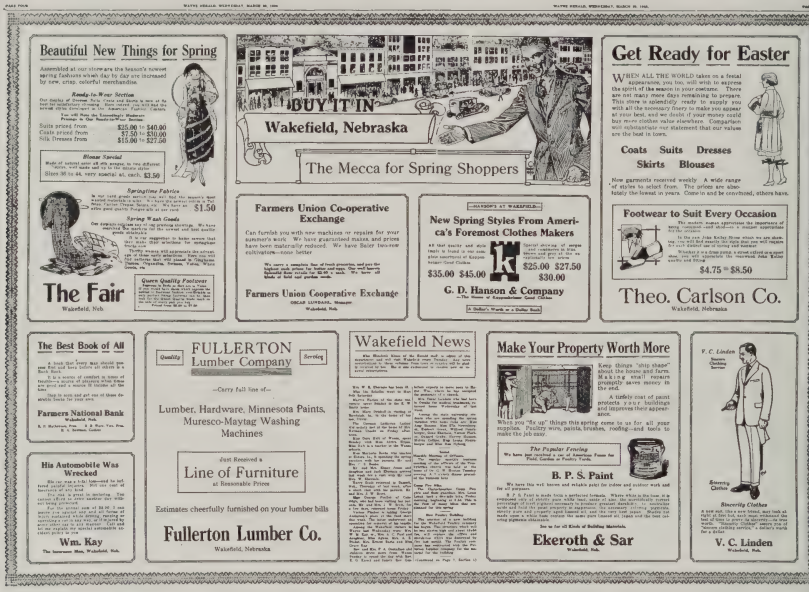
must be read from the same distance those points must also be set in big type. The style, in fact, has been developed to suit the peculiar requirements. You put more work on your sale bills than is customary, but it seems to count, for they score high in attracting attention. One of them is reproduced, in order that our readers may know what we are driving at, also in order that those who do work of this kind may get some new ideas.

The Springdale News, Springdale, Arkansas.— Your March 4 issue is an excellent one. The print, while a trifle pale, is clean and uniform — far better, in fact, than if too much ink instead of too little had been carried. The advertisements are mighty good, too, particularly the larger displays. Some of the smaller advertisements are crowded, while in some condensed types are used with types of regular shape, affecting their appearance adversely. The first page is admirable for a paper published in a small city. We note that on all pages save one the advertisements are pyramided, and we believe you will agree that the one on which the advertisements are scattered is the least pleasing.

The Lemmon Tribune, Lemmon, South Dakota.— Our compliments upon your excellent "Spring Number." While the print is not as uniform as it should be, and is also pale in spots, it is on the whole good. The special first-page illustration design is striking and contributes atmosphere and an impression of something special to the issue. Likewise the special illustration service was wisely chosen and makes the appearance of the "inside" quite metropolitan. Advertisements are nicely arranged and generally quite well displayed, although the major display in some instances is not so emphatic as we should like to see it. Evidence that you have read this department, or have worked independently along the lines we have consistently advocated, is found in the fact that advertisements are pyramided and that you have a standardized border. Even though this border is not one that we would have chosen, being made up of small diamond-shaped units, the effect is good because there is no helter-skelter array of borders. Our choice is always a plain rule border. Plain rules are neater than any design border, they fulfill every practical purpose for which a border is intended and they do not detract from the type as any pattern border is bound to do more or less, depending upon the intricacy of the pattern and the prominence of the individual units.

The Wayne Herald, Wayne, Nebraska.— First thing off the reel we looked to see where this admirable paper came from and were compelled to turn to the inside, and to an advertisement. City and State, as well as date, should be carried between the rules underneath the name of the paper on the first page. Where city and State should appear you repeat the name of the paper. Why? Enlighten us. Your first page is one of the most pleasing we have seen for some time. Only the fact that it was badly damaged in transit prevents us from reproducing it, for it represents an ideal makeup for a country newspaper. Advertisements are excellent, composed with skill and with a view to making them easy to read. We are reproducing the special two-page spread devoted to news from the near-by village of Wakefield, and to advertisements handsomely printed paper ought not to be spoiled by such ugly types as this Penprint and the extra condensed gothics, particularly since the advertisements are well arranged and are placed on the pages according to the pyramid. Type is the only blot on the escutcheon of the *Leader.*

The Alton Democrat, Alton, Iowa.— It is indeed unfortunate that so excellent a paper in other respects should be so poorly printed that the good points do not count. Again, it is unfortunate such well arranged advertisements should be weakened in effectiveness through the use of such a wide range of type faces, most of which have served their time and do not compare in beauty or effectiveness with the later products of the typefounders. A paper invariably appears unattractive when almost every advertisement is featured



The publisher of the Wayne (Neb.) *Herald* motors over to the near-by village of Wakefield once a week and fills two pages, mostly with advertisements. We are showing this "spread" to suggest the same delightful pastime to other publishers rather than as an example of tip-top typography, which it is not — although the advertisements in the *Herald* are usually quite good.

of the merchants of that place. We show this "spread" not so much because of excellence — as a matter of fact it is below the standard of the regular advertisements — as because it illustrates an idea that many publishers have adopted for increasing their businesses, and one that still more can adopt profitably.

The Hartford Times, Hartford, Wisconsin.— Our compliments are extended upon your belated Christmas edition. The print is excellent; in fact, above the least reproach. The advertisements are admirably handled in so far as display and arrangement are concerned and could be better only if more pleasing types had been used. The condensed block letter is a very poor ad. display type; in fact, is *impossible* in anything except news headings. The contrast of the condensed head letter used for the larger headings and the rather fat Cheltenham Bold capitals is not pleasing in view of the large size of the latter, which makes the big difference in shape even more pronounced. Not enough care was exercised in writing the headings so that the lines would be of about the same length. When in a two-line head, set drop-line fashion, one line is about half the width of the column and the other almost full, the difference in length — and the lack of symmetry resulting — is displeasing. In spite, however, of the seeming length of this review the *Times* is an especially good paper. Sometimes a good paper will stimulate more comment than a poor one.

The Hutchinson Leader, Hutchinson, Minnesota.— The first-page makeup is interesting and pleasing. There are just enough large headings, and they are well arranged. The print is very good, too. The manner in which the advertisements are displayed and arranged indicates ability on the part of the advertising man, but they are weakened materially and often by the use of unattractive and unimpressive display types, the condensed block "gothic" being the chief offender. Such a type face has no place in modern advertisement display; in fact, while there is often a big temptation to use extra condensed faces we wish it were possible for us to forbid their use, at least on everything except news headings. The advantages condensed and extra condensed types give are more fancied than real, except in very narrow spaces, because while by their use one gains in the height of letters, the fact that the letters are compressed affects not only the beauty of the page or advertisement but the legibility. The sloping Penprint — we think that is the name — a "reverse" italic, sloping to the left instead of the right, is absolutely ugly and we sincerely hope you'll keep it out of the paper from now on. Such a by a different type face, still worse when several type faces are used in individual advertisements. You selected some mighty fine cuts for this Easter edition and went to the trouble and expense of printing it in two colors, yet the result from the standpoint of appearance does not justify it. You have, we see, some Cheltenham Bold. Why not "junk" the rest of your old faces and order more Cheltenham Bold? If you would do that and feature the one face in all major display lines — and be more careful for the print — your paper would be improved just about one hundred per cent.

The Cochran Journal, Cochran, Georgia.— Apparently you are working hard to get out a nice paper and are succeeding admirably, for the pronounced faults result mainly from poor type equipment. The block letters (gothics) that are used almost entirely for major display in advertisements are especially unattractive. Furthermore, we do not consider that you give close enough attention to the setting of the news headings for the first page. In several instances we find both lines in a drop-line head are too short, in one case both lines could be gotten into a single line by close spacing, so it can be seen they do not overlap. Each line of a drop-line head should be about four-fifths full, at least three-fourths. We simply can not get over the fact that you allow the local druggist to buy your first page for the price of his two-column four-inch advertisement. With his advertisement only on the page he has a rare bargain. We do not by any means infer that you should put more advertisements on your first page; far from it. Rather, we urge that you keep your first page clean of all advertisements. With eight pages of home print there was ample room on the "inside" for that advertisement, which, on the first page, cheapened your paper. Another thing, we urge that you use plain rules — two, three or four point — around all advertisements. The variety of rather ornate borders employed detracts from the appearance of the pages and adds nothing to the publicity value of advertisements. Particularly do we urge you to stop using that black twelve-point rule border. One more item and we are through: By all means pyramid your advertisements. Instead of arranging them along the sides of the page — and scattering them over the page — group them in the lower right-hand corner. This, if followed throughout all pages, will create an appearance of order and system. This will not only make the paper more pleasing but will force the reading matter into the upper left-hand corner where it will be convenient for readers and also give the appearance of being of greater amount than if arranged in any other way.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

"Beg Your Pardon"

Messrs. Lesser, of the Marathon Press, New York; McClure, of the Wanamaker Press, Philadelphia; Burmester, of the Schenley High School, Pittsburgh; Roy C. Kibbee, of George A. Duddy & Co., San Francisco:

"It never rains but it pours." For more than eight years I edited this department without once incorrectly crediting a design reproduced. I took considerable pride in the fact, I exercised diligent care — for once my feelings were hurt when another fellow was praised for work I had done.

But "pride cometh before the fall." In the May issue I slipped — and twice. I don't know how it happened, but I do know it must be made right.

The design reproduced on page 233 of that issue was the product of the Marathon Press, although credited to Mr. McClure, of the Wanamaker Press. Mr. McClure did not send it in, first-hand, second-hand, or any other way; his specimens were *all* mounted in a portfolio. Mr. Lesser is entitled to credit for the work; Mr. McClure ought not to be charged with seeking credit for another's work. Gentlemen, I apologize to you both sincerely.

The motto reproduced on page 237 was credited to Mr. Burmester, who disclaims that honor. We have since learned that this specimen was produced by George A. Duddy & Co., San Francisco, to whom recognition is herewith given.

As I go through the thousand or more specimens received each month I place to one side those suitable for reproduction. From these I later select the few that are to be reproduced. In some way those selected for possible reproduction became mixed. Beyond that I have nothing to say in my own defense.

I feel these errors deeply, not only for the embarrassment they have caused the gentlemen concerned, but also on account of Mr. Hillman, the editor of THE INLAND PRINTER. I write this from the outside, but I have been on the inside, and you can not realize until you have been there the care and pride taken in this publication. Thus the seeming lack of care is made doubly worse.

However, it shall not happen again. Henceforth, on every specimen placed aside for further consideration and possible reproduction the name of the sender will be written forthwith. J. L. FRAZIER.



Artistic merit and distinction make this artist's advertisement from *The Thumb Tack*, organ of the commercial artists of Los Angeles, California, worthy of study. As an advertisement its value is lessened by the difficulty one experiences in reading the quaint lettering. As an illustration of harmonizing lettering with illustration, both as to design and period of time, it is indeed noteworthy.

J. O. WOODY PRINTING COMPANY, Ogden, Utah. —Your blotters are wholly unusual, decidedly different from the "run," and as a consequence ought to prove effective publicity. Striking illustrations of mountain scenery are featured, the message being printed in the open spaces.

CENTRAL TYPESETTING AND ELECTROTYPING COMPANY, Chicago, Illinois.— Your brochure, "Clipping Seconds," is striking and beautiful. As a demonstration of the ability of your organization and the facilities of your plant this brochure could not be improved upon. More elaborate and expensive than most advertisers could afford, it is, we believe, justified in the case of a printing and engraving concern catering to high-class trade, on the grounds that it forestalls any doubt that customer might have of your ability to do fine work.

THE CASLON COMPANY, Toledo, Ohio.— Your work continues excellent in quality, presswork of a high grade being the outstanding virtue. There is just one thing lacking, one thing only that keeps the brochure for Baumgardner & Co., entitled "Toledo the City of Opportunity," from being remarkably good. The gray tint used for printing the border of illustrations on the first page and the line borders on the other pages is entirely too weak. It is too weak in tone to make the work as pleasing as it might be and to show the buildings on the first page adequately. The design, typography, paper and presswork are of the best quality, however.

The Note Book — we refuse to begin each word of the name with a lower-case character here, although we will not dispute the right of the publisher to do so — is the new house-organ of the Joseph K. Arnold Press, of Chicago, Illinois. It is attractive in every sense, in fact, has a snappy look throughout that invites reading, particularly, too, as the type is of a legible size and style. The text-matter for the most part is of such a nature as to prove interesting to the average business man, but, of course, here and there is a pinch hit for the house of Arnold. Indeed, it is a piece of work that is commendable both for the printing and for the editing, and ought to bring in quite a lot of orders.

HAROLD W. FLITCRAFT, Oak Park, Illinois.—Aside from two jobs, all the specimens in your latest package are high grade in every particular. The letterhead for the Junior Association of Commerce is not at all orderly in arrangement, and contour is bad. The difficulty was largely the result of endeavoring to handle so many names of officers and directors in such a large size of type. Had these names been set in smaller type the irregularity of contour would not have been so pronounced, yet some arrangement should have been followed in this case that would obviate the placing of one group of names on one side and the other on the opposite side. The difference in size and shape between the groups affects contour and balance in the design. The "hole" in the center — the blank space between the two groups of names beneath the heading — is ugly. The other specimen we do not like is the window card for the University Frolic. Possibly the use of Copperplate Gothic for all save the main display lines, which are in another variety of block type, was unavoidable on account of not having a good roman or large type of a more attractive series. Some of the lines, particularly those in groups of related lines, are too closely spaced for this kind of type. However, we do not doubt that the card fulfilled every publicity requirement and would therefore be considered satisfactory by most customers, but the fact remains that as regards design and typography the card is not up to snuff.

Ma ch'egli dovesse esser nemico al Frate che mandava a fuoco come "vanità" tanti bei libri, ai quali il calligrafo aveva dato le cure migliori, non è cosa da farci meraviglia, anzi apparisce assai logica e naturale. Avvezzo alle magnificenze medicee, allo splendore di quella corte di cittadini principi, non potevano gradirgli le santimonie del frate iconoclasta.

Mostravo ammirato le più belle pagine esemplate dal Sinibaldi e miniate da Francesco d'Antonio, o da alcuni altri di quella scuola, ad un letterato e tipografo americano, William Dana Orcutt, venuto più volte in Italia a studiare in Laurenziana i miracoli di quell'arte "che alluminare è nomata in Parisi", e l'euritmia dei ben disposti caratteri nei codici umanistici che facevano bella mostra di sè nelle vetrine della "Sala degli Arazzi"; quando un bel giorno quell'amico mi fece una gradita e singolare proposta. Compreso della giustezza delle mie teorie e della convenienza di modellarsi sui manoscritti per tentare qualche bella novità nel campo della tipografia, Egli mi chiese se non potessi proporgli l'esemplare di un nuovo carattere da stampa. Era proprio un invitare la lepre a correre; ed "ipso facto", gli mostrai un "Virgilio" scritto da Antonio Sinibaldi (il Cod. Med. Laur. Pl. 29,6), e da un valente calligrafo fiorentino, figliuolo al famoso Raffaello Salari, - antico carradore, divenuto maestro nell'imitare e riprodurre qualunque

Text page of remarkably handsome brochure sent from Italy by Raffaello Bertieri, director of *Il Risorgimento Grafico*. In the original the initial was printed in blue, but for details read review on next page.

The Thumb Tack, the organ of the Artists Guild of Southern California, published at Los Angeles, changed with the March issue to a larger page size. More expense is put into its production and, of course, it is better in every way than formerly. The association is justified in charging 10 cents a copy for it. Why, just to look at the cleverly designed, lettered and illustrated advertisements of the artists therein is worth a big round dollar. We're showing some of these advertisements because, of course, we have some artist readers, but more especially because there are ideas in them that typographers will find suggestive along their line of work.

Armbrust Printing Company, Cincinnati, Ohio. —There is quite a decided difference in quality between the various specimens in the collection sent us. Those composed in the new Cooper series, an excellent and characterful style, are very good indeed. Your firm's letterhead, printed in light blue and black on gray stock, and the folder entitled, "Cousin Lou Style," both composed in Cooper, are remarkably good. It seems that those specimens set in other series were not given the same careful treatment. They are far less effective, both because the types are not so pleasing and because the display and design are not so good as on those composed in Cooper. Evidently a good type face stimulates good work; possibly, too, a poor type face detracts more from the appearance of work on which it is used than we ordinarily suppose. On the whole, however, the work is of good quality, but we urge that you avoid the mixing of Parsons with other types. It is so utterly unlike any other face in existence that it should be allowed to travel alone.

F. W. Robinson, Birmingham, England.—You and your firm are to be congratulated upon the excellent quality of printing you do. The "Victory Souvenir" for Bulpitt & Sons, Limited, is a remarkable volume, "de luxe" in every sense of the word. For the benefit of our readers, Bulpitt & Sons are big manufacturers of sheet metal and war supplies. As the book is pictorial in the main, interest centers in the illustrations, which, throughout, are original photographs finished on soft toned papers. These give views throughout the big works, showing machines and men busy turning out war supplies. These photographs vary in size and shape, some even being round, but always they are tipped into panels printed in black and orange on the pages of the book. Whatever the shape of the picture, the decorative panel border conforms and it is consistent in design throughout the book. The stock for the body of the book is buff antique, though the finish is marked similar to linen finish grades of paper. The decoration, while rather ornate, is in such good taste and so exceptionally well rendered that the effect is of richness and by no means cheap, as extensive ornament often appears. The cover is dark brown, heavy weight and crash finish. On it the title, "Victory Souvenir," is printed from large letters in gold and is embossed, behind which a blind embossed wreath appears. Below the title the initials of the firm "B & S" are printed in gold and embossed. The cover is tied on with a silk ribbon. Many good specimens which come to this department are not reproduced only because they do not provide us with color for our own pages. As this book would have to be shown in halftone and would not provide us with color we must deny our readers the pleasure and profit of knowing more about it than we have already told them. Another noteworthy specimen is the book entitled "Theater Decoration and Illumination." Most of the small specimens, however, are not the equal in quality of the two works mentioned. With these the lack of effectiveness is due largely to the use of displeasing types. As an example, consider your own announcement concerning the appointment of Mr. Baker: Set throughout in Copperplate Gothic, for which there are no lower-case characters, the appearance is not pleasing from an esthetic standpoint. Furthermore, it looks to be difficult to read, as indeed it is. Copperplate Gothic is a mongrel type face—as is any sans serif; caps. in mass are hard to read because they are not clear and because we have been educated to roman lower-case. Another inferior example is the letterhead for the Tobacco Trade Alliance. Types are unattractive and the two styles used have nothing whatever in common to justify their association. The cover of your type specimen book is both striking and pleasing, as are also those specimen pages that are set in good type faces. Presswork is excellent.

Irvin A. Medlar Company, Omaha, Nebraska.—Specimens are of uniform high quality, excellent presswork being characteristic of every piece in the collection. On the leaflet, "Quality and Service," an advertisement for yourselves, the association of type and illustration could not be improved upon. The technique of the illustration is rugged and its tone is rather dark, therefore Pabst was an excellent type to harmonize. The book, "Putting Quality into Portland Cement," is remarkably good in all details, the cover being decidedly impressive. Your four-page letter, on the first page of which the customary design appears at the top with space below for the letter, is excellent. The utilization of the inside spread for illustrations of your plant, inside and out, and for effective text describing your facilities and "boosting your stock," is a plan that printers in general might adopt profitably. It not only results in effective advertising, but suggests the same plan to others and therefore may be the means of larger printing orders. While many of the specimens are not at all out of the ordinary, nothing exceptional being required in such cases, all are of good quality from every standpoint.

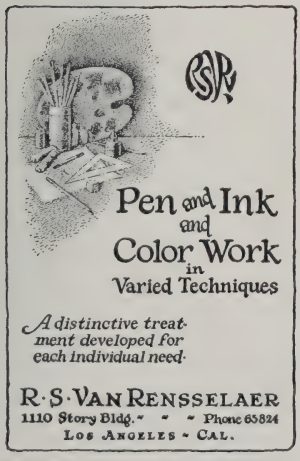


Interesting artist's hand-lettered advertisement from *The Thumb Tack*, of Los Angeles, California.

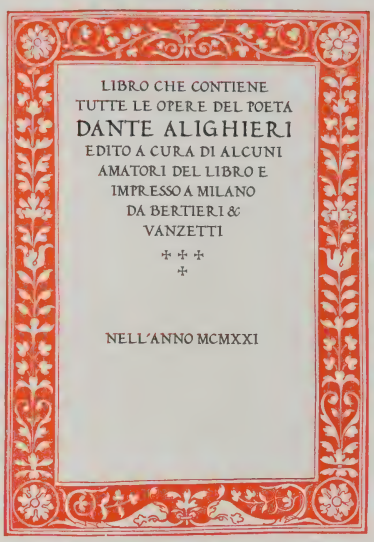
Hermiston Herald, Hermiston, Oregon.—You had the opportunity and the paper to produce a fine piece of work, but the booklet for the Women's Community Club is far from a fine piece of work, nevertheless. The fault, however, is largely type. There are three faces in the three lines on the cover, no two of which harmonize in shape or in design features. The group is centered vertically on the page, in which position the effect is bad, balance being poor as well as proportion, on account of the equal and monotonous division of the page. The text pages, while not at all stylish, are passable, but throughout we note the short pages are centered vertically instead of being placed above the center as is essential to pleasing results.

THE HASKELL PRESS, Lewiston, Maine.—While your letterhead is well arranged and displayed — and pleasing — we consider the design rather too large. All the lines set in italics could be set one size smaller without affecting adversely the display, and the appearance would then be more attractive while occupying less space on the sheet. The heading for the Atherton Furniture Company is not at all pleasing. Neither of the two styles of type used are pleasing and they are so widely different in design that their unattractive appearance as individuals is emphasized. The ticket for the banquet of the retail jewelers is not pleasing because the script, Old English and Copperplate Gothic types used — think of it, three styles of type in one small job — are not in harmony, each being of different shape and having different design features.

D. W. CRIGHTON, Allahabad, British India.—Our sincerest compliments are extended on the specimen pages for the type catalogue that is in preparation. The work of native Indians, except for the layouts prepared by you, the product is little short of remarkable. While the style is more British than American — a characteristic difference being that the former is the more ornate as a rule — several of the pages, notably the main title "Specimens of Type," are quite American. If the wide outer border printed in green tint were more pleasing in design the page would indeed be a beauty. Another good page is the department title, "Type Suitable for Fine Book Work." This would be better if the leaf ornaments at the ends of the double rules above and below the group listing the faces shown in this department were eliminated. Further improvement would result if the lower pair of rules were eliminated and an ornament of inverted pyramid shape placed beneath the group, thus finishing off a pleasing shape for the whole upper group and carrying the eye through the page. For a paneled design the page "Display and Job Work Type" is very good, although a large part of its attractiveness is due to the pleasing colors in which it is printed. If it were not for the tint background, which serves to unify the page, the involved rulework would confuse the eye materially. The remaining pages sent are too ornate, the type is virtually smothered in them.



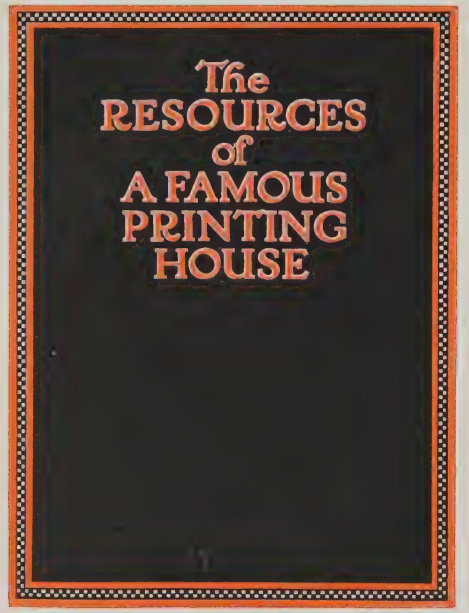
Out-of-center design applied to advertisement of and artist appearing in the March issue of *The Thumb Tack*.



Specimen display page from the same handsome Italian brochure, a text page of which is shown opposite. The type is Umanistico (Humanistic).

RAFFAELLO BERTIERI, director of *Il Risorgimento Grafico*, which is to Italy what THE INLAND PRINTER is to America — enough said! — has favored the editor of this department with a remarkably handsome brochure entitled "Il Carattere 'Umanistico' Di Antonio Sinibaldi, Florentino." Much to the editor's regret he does not read Italian, but from the word "Umanistico" in the title and from the fact that the typography is in the Humanistic series — of which there are a few fonts in America — we are led to believe it is a treatise on that style of letter. Our ignorance of the text, however, does not prevent our enjoying the beauties of the work, for beauty and art in typography do not depend upon the language of the text. It is indeed beautiful, the type face following closely the style of letters written by scribes before the invention of printing, which style is closely approximated by the modern engrosser working with a flat, wide-pointed pen. But the beauty of the brochure does not depend alone upon the beauty and character of the type. The paper looks like a fine grade of vellum, and the margins — what a delight they are! Words fail us in our effort to do justice to a description of this remarkable example of the printer's art. In our two miniature reproductions from it our readers will get an idea — unfortunately only an idea — of the beauty of this typographic masterpiece. So, in considering the two pages shown, please keep in mind the grade of paper, exquisite presswork and the fact that the pages of the original are approximately 10 by 14 inches.

QUEEN CITY PRINTING COMPANY, Charlotte, North Carolina.— In the production of the catalogue for the Continental Furniture Company your organization has wrought most skilfully. Every detail is perfect, although the nature of the book and the article — high-grade bed room furniture — brings the importance of good presswork into the foreground. Consider, readers, beautiful articles of period furniture printed perfectly, as we have already stated, in rich deep-brown ink on dull-coated stock of fine quality. The specially drawn page border is refined in itself, and when printed in a soft, light yellow-orange the effect of the page is delightful. Can you visualize it? The cover is printed in green and gold — and embossed — on green Sunburst cover stock. End leaves of a lighter weight of the same stock used for the cover further contribute to the effect of quality reflected by the catalogue, which rightly reflects the quality of the furniture. The page is oblong, and of large dimensions — 14 by 10½ inches. It is fortunate, indeed, that the great Southern furniture manufacturing section has printing facilities adequate to the proper exploitation of its product. Fine furniture would not look so attractive to furniture dealers if it were not presented to them in a fitting style through fine catalogues like this one.



PHOENICIAN *From the Moabite Stone* FOREIGN LANGUAGES

INSCRIPTION OF MESHA, KING OF MOAB

HINDUSTANI *The Vizier's Son and the Sage*

ایک وزیر کا بیٹا نداں و کند ذہن تہا وزیرنی
ایک دانا کی پاس اسی بہیجا اور کہا کہ اس لڑکی
کو تربیت کر شاید کہ عقلمند ہو جاوی چنانچہ
دانائی اس کی تعلیم میں بہت سی کوشش کی
پر کچھہ فایدہ نہوا پس اچار ہوکر لڑکی کو اس
کی باپہ کی پاس پہیر بہیجا اور کہا کہ تیرا بیٹا
عاقل نہیں ہوا اور مجھہی دیوانہ کیا

FROM EASTWICK'S GRAMMAR

19

Cover and page of text from noteworthy booklet by Spottiswoode, Ballantyne & Co., Ltd., of London, England. This company publishes works in a great many different languages, some of which most of us have never heard of.

W. G. TUCKER, Spottiswoode, Ballantyne & Co., London, England.— You have afforded us a great deal of pleasure in sending such a large collection of your work, and, aside from that, in the notes pertaining to the work attached to almost every specimen, we can see that you spend considerable time in this labor for our enlightenment and we want you to know how much we appreciate it. Time was — and not so many years ago — when we considered you cousins a few paces behind us when it came to typography, layout and art in printing, although we have ever admired your excellent presswork. This, of course, is considering you on the whole. Times have changed, you — still as a whole — have made rapid strides of late. We can not compliment you more highly on the excellence of your product than to state that had it come with the label of Rogers & Co., Bartlett-Orr Press, or any of the other half dozen best printers in America we would not have questioned but that it was their product. Types and lettering are attractive and legible, there is restraint in the use of rulework and ornament — excess of which formerly almost always gave us a big bone to pick with Cousin John's folks — and display is direct and forceful. In fact, it's wonderfully good stuff all the way through, as the examples here shown demonstrate.

WILLIAM B. HANDSFORD, JR., Wilmington, Ohio.—The typography on the folder for the English Club is interesting and attractive. The colors are too strong and bright. If toned down somewhat, as, for instance, using deep brown where bright green is used and light brown or a tint of some cold color where gold is employed, the effect would be much better. The remaining specimens are weak in that roman capitals and italics are used for the body matter where roman lower-case should have been employed. Roman capitals in a mass are particularly difficult to read, as, to a lesser extent, are italics. Crowding of lines increases the difficulty of reading. We suggest, too, that you avoid the use of italic capitals for display lines; in fact, do not use them except where proper at the beginning of lines, words and sentences.

IT is here in this wonderful Exhibition for you to see and touch; it has done its life's work—better perhaps than some of us—its oaken bosom is now "bow-bent with crooked age." It yields to the pull of the handle, but the worm is in its bones. Its dust even now sprinkles the floors and within a few years it will inevitably crumble as did the "one-hoss shay." It is nothing you can buy; neither is it anything we can sell. It is like an old man: once virile of thought, but now lacking in vigour. It is an aged thing, from the pressure of which both loving thoughts and tragedy have emerged. It is older, and has lived longer than you and I. You have never seen it before and perhaps you will never see it again—though numbers of men and women have felt pleasure from the results of its embrace and many have been influenced in their thought and action by "the pressure it has brought to bear."

International Advertising Exhibition
White City, London
Nov. 29 to Dec. 4, 1920

It is on Stand 33A

Announcement card that scored in results. There is an interesting story on the card itself, also in the memorandum concerning it sent by the printers, Spottiswoode, Ballantyne & Co., Ltd., London, which reads as follows: "In December, 1921, an advertising exhibition was held at the White City, London. On our stand we showed, midst the printed matter, the original hand press on which the first edition of the Waverley Novels was printed. That hand press, by the way, finds a place of honor in our very large counting house, and on it is a brass plate bearing the following message: '1796. Ballantyne press used by Ballantyne in printing the Waverley novels.' During the exhibition we were anxious for people to make the acquaintance of the old press, so late one night after the show (I think it was about one o'clock in the morning, and possibly over-inspired by a good stiff 'dry ginger') I scribbled the bit of copy on the card herewith and mailed it to three or four hundred people. The message was so cryptic that the inherent monkey-like curiosity of mankind was aroused to such an extent that throughout the following day we had many visitors to the stand, some of whom ultimately became customers."

FROM CHRISTCHURCH TECHNICAL COLLEGE, Christchurch, New Zealand, we have received a copy of the annual portfolio of students' work in the typography classes presided over by John C. Wykes. The portfolio is attractively gotten up and contains some excellent examples of modern typographic display. A design of conspicuous excellence is the cover which won first prize in the cover page competition. This was executed by G. Benyon and the attractive design is made more pleasing through excellent taste in the selection of colors for printing. Another is the cover of the school prospectus printed in deep brown (almost black) and light blue on blue linen finish stock. There is no need whatever of making a diploma so elaborately ornate as the one for the Methodist Sunday School Union. This is "old stuff," so bizarre and lacking in taste that one could scarcely hang it up with any sense of pride.

FUSER PRINTING WORKS, Williamsburg, Ohio.— In so far as attractiveness is concerned we agree with you the store bill for Foster's would have been better if printed in one color only. With so much display, the introduction of the second color seems to make the effect even more involved and disconcerting to a reader. Results would have been better had the rules throughout, instead of the display lines, been printed in red, as this would have had the effect of increasing the marginal or white space between the sections, red being less strong in tone than black. However, there is urgent need for the avoidance of

Hotel Sinton Concert Orchestra

Programme

LOUIS CULP, *Director*



APRIL 2nd TO 8th, 1922
GRAND CAFE, HOTEL SINTON
Management of JOHN L. HOGAN

Monday, Wednesday & Friday
April 3, 5 & 7th

1. ETENCELLES, *Waltz* E. WALDTEUFEL
2. A. SENSUCHT TCHAIKOWSKY
 B. MANDOLIN DEBUSSY
3. CARMEN, *Selection* BIZET
 Carmen was first produced at the Opera Comique, Paris, 1875. Bizet was very promising composer and especially excelled in orchestration.
4. A. GOOD-BYE SHANGHAI MEYER
 B. ON GIN GIN GINNY SHORE DONALDSON
 Two popular songs
5. SCHUBERT SONGS, 1797-1828, ... ARRANGED BY ROBERTS
 One of the greatest of German Composers and universally acknowledged as the creator of classical song form.
6. LADY BILLY, *Selection* KERN
 From the Popular Broadway Success
7. KAMENOI OSTROW RUBINSTEIN, 1830-1894
 Cloister Scenes
8. ILEEN, *Selection* VICTOR HERBERT
 Excerpts from the Irish Opera
9. ADAGIO PATHETIQUE GODARD
10. PRINCE ADOR BALLET RYBNIR
 A. DANCE OF THE GYPSIES
 B. PAS DE DEUX

So few printers handle programs correctly and give them the artistic quality that reflects the atmosphere of a concert, we feel that, once a year at least, a good one should be shown. Printed in black and yellow-olive on fine quality deckle-edge stock, this one by the Proctor & Collier Press, Cincinnati, matched the artistic character of the performance and the quality atmosphere of the city's leading hotel.

such crowding as characterizes this circular. Large type under the same conditions is naturally more easily read than smaller type, but when the use of a larger type results in crowding, the advantages of it are overcome, largely because crowding handicaps reading as much as or more than small type. We suggest that you avoid the use of capitals for display lines, at least to the extent apparent in this particular piece of work.

BOROUGH PRESS, New York city.—The calendar is not a good one. First of all, lettering and illustration are poorly executed, but even with these as they are better results could have been attained if other faults were corrected. The bright pink card mount is so strong in color it makes the whole effect cheap and detracts from the lettered advertising above the calendar pad. As the printing on the pink stock is in green and red the gaudiness of the effect is increased. The lettering in text and the large figures of the pad in heavy block letter represent a poor combination. It would be impossible to have found two styles of letters so utterly unlike as these. Now, to tell you how you might have gotten good results with the lettered heading, embodying your name, address, etc., as it is: Instead of the pink stock, use a light brown, buff or blue. If brown or buff stock is used, print the lettering in brown where it is now green and in light green or light blue where it is now in red. Use a smaller calendar pad, preferably with some other kind of figures than the bold block type, placing a rule panel around the calendar pad and, possibly, print a line or two about your service, or an interesting sentiment, below it. Try this on your 1923 calendars and note the improvement.

HENRY S. MORRIS, Devils Lake, North Dakota. —Every time the writer learns something new that is of interest he begins to contemplate how long one would have to live to obtain *all* useful and interesting knowledge, then to wonder what percentage of what there is to be known the most learned



A page from *The Thumb Tack*, the attractive little magazine published monthly by The Artists Guild of Southern California. This page was designed by John Coolidge, one of the artists and an associate editor of the paper. This is not new stuff but the suggestions bear repeating once in a while, for they cover ideas that can be used every day by printers.

man alive knows. The best informed merely scratch the surface. Therefore it is not surprising to learn there are those who insist printing is not an art, but a trade. Unfortunately, to many identified with the art it is a mere trade. They can set type, but they do not know the requirements for artistic composition. That doesn't prove printing is not an art. Ask your critic what art is, then ask him if the putting together of the elements of a type composition in such manner as to produce an effect that is pleasing to the eye is not an art. Now show him a form that is not nicely proportioned or well balanced, or in which the elements do not agree in form and structure. Such design will look bad. Then show one that conforms to design principles. It will look good. If there is art in anything there is in typography and printing. As regards the artist who drew the covers for the *Banner* and who insists that it is not necessary to keep the elements of letters uniform, and the contour regular — well, the lettering of the covers speaks for itself and for the knowledge of art possessed by the wielder of the pen. Have this artist send samples of work to Teague or Goudy, recognized authorities on the subject, and see what they have to say about it. Rubbish like that which is being handed you is due to the rankest ignorance.

THE PROCTOR & COLLIER PRESS, Cincinnati, Ohio. —Your work is among the very finest being produced in America today—and that means the world, for America leads the world in printing quality. Bravo! Beautiful type faces, arranged with care and skill, and always perfectly printed on good paper—how could the result be other than fine? It is unfortunate that so many printers and advertisers will skimp on the paper, when on the average run the difference in cost between poor paper and good paper is so small as to be of little consequence. Two program pages are reproduced, and we are sure that all our readers will benefit decidedly by a careful consideration of them.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

A NOTICE from one of the leading London typefoundries states that the 12½ per cent surcharge on the prices of type, spaces and quads has been canceled.

A BIG paper combine, representing a capital of £2,500,000, is announced, in the nature of a provisional agreement between Wiggins, Teape & Co. and Alex. Pirie & Sons for a fusion of their interests.

A RECORD of sixty years' service on one newspaper is that of W. Tucker, of the *Western Times,* Exeter. He has officiated in that time as devil, compositor, job printer, cashier, collector, advertisement canvasser, and publisher.

THE late Viscount Astor, who for some years owned the *Pall Mall Gazette* (London), left a fortune variously estimated at from eighteen to twenty million pounds. The *Printers' Register* remarks: "It may fairly be assumed that not all this was made out of the *Pall Mall.*"

ON ATTAINING its two hundredth anniversary, on April 8, the *Gloucester Journal* printed a bicentenary number, double the usual size, with a complete history of the paper, specially illustrated, and a unique supplement, consisting of an exact facsimile reproduction of the first number of the *Journal,* with its old-fashioned types and old-fashioned phraseology.

THE offices of the *Freeman's Journal,* at Dublin, were raided by about two hundred men in March last. Fourteen linotypes, three Hoe presses, a flat bed press, fourteen electric motors and much material were damaged or destroyed. The damage was estimated at £50,000, yet the paper kept on coming out, though at first only as a handbill.

THE *Caslon Circular* gives credit to William Spurrell, of Carmenthen, for being the first printer in England to order a supply of type cast on the point system. This order was filled early in 1889. Mr. Spurrell was also the first in his town to purchase a domestic washing machine and a child's perambulator. He wrote and published a "Welsh Grammar and Dictionary of the Welsh Language," which is now in general use where this language is spoken.

THE agitation in favor of a duty on gold leaf seems to have come to naught, the Board of Trade having given a negative answer to the proposition. The suggested tariff was energetically opposed by the Federation of Master Printers. It may be noted that the printers would gladly have a tariff on imported books, etc., high enough to stop the coming in of foreign printed productions. Both pro-tariff and anti-tariff folks are strangely inconsistent, not only in England but everywhere.

A WRITER in one of the trade journals chides the British printers who are complaining because some of their former patrons are getting printing done in Germany (because of its comparative cheapness). He says the British printer does not hesitate to buy presses, paper cutters and other machinery and materials in Germany; in fact, they even have the effrontery to ask British producers of these things to meet the prices of the foreigners. He hauls the photoengravers over the coals also. "Is it not a fact that some of our illustrated newspapers are using foreign zinc while urging readers to support British industries?"

FRANCE

THE *Argus de la Presse* estimates the number of French journals published in all parts of the world at over five thousand.

THE literary journal, *Le Droit d'Auteur,* gives the following statistics of book production in the leading countries for the years 1919 and 1920, respectively: Germany, 26,194 — 32,335; England, 8,622 — 11,004; United States, 6,422 — 8,594; France, 5,361 — 6,351; Italy, 6,066 — 6,230; Holland, 3,746 — 3,974; Denmark, 4,465 — 3,974; Luxemburg, 55 — 30.

A FRENCH exchange, in commenting on an invention called a "normograph" — a plate of celluloid in which the alphabet, figures, etc., are stenciled, which are intended in use to act as guides for a fountain pen to produce written print — discredits its novelty and cites Theodoric the Great, king of the Ostrogoths, who, being unable to write, had made for himself a plate of gold in which the letters THEOD were stenciled; in signing parchments this stencil guided a pen in forming his signature. Next is cited King Charlemagne, who had but little writing knowledge and had a monogram stenciled to guide his rude hand in tracing it on paper. And then Emperor Justin of the Orient, who at first was but a simple shepherd and could not write. Of him Procope says, his chancellors, wishing to have his signature, got made for him a wooden tablet so shaped as to form a guide for his pen to delineate the first four letters of his name. "This ought to give the normograph some very notable references."

GERMANY

SINCE the first of the year sixty-two newspapers and periodicals have suspended publication in Bavaria, due, no doubt, to the high cost of paper.

THE first daily newspaper in the English language ever published in Germany was recently started. It is called the *Daily Berlin American* and is priced at 5 marks a copy.

IT APPEARS that quite a colony of Russians have forsaken their country and settled down in Berlin. It is probably for their benefit that a Russian daily, *Nakanune,* has now been started in that city.

THE city of Munich, after having for some time permitted street sales of only dailies and weekly papers, again permits such sales of periodicals issued at monthly and longer intervals.

AFTER an intermission of eight years, the publication of the Newspaper and Periodical Directory of the Rudolf Mosse Advertising Agency, of Berlin, has been resumed. The volume for 1922 has just appeared and contains 768 pages, listing not only German publications but those of other countries.

ACCORDING to a writer in the *Papier-Fabrikant,* the first papermaking machines installed in Germany were put up at Dillingen, in the Treves district of the Rhine province in the year 1817, by Piette de Rivage. All German paper had been previously produced by hand.

AUSTRIA

A TRAVELER, writing about this country, facetiously remarks: "By the amount of paper [money] in circulation, one would be inclined to think that the Austrian paper mills are fully occupied in turning out paper for the National Bank of Austria without having to worry about export."

IT IS reported that the noted Berlin capitalist, Hugo Stinnes, by his purchase of the Elbe Paper Mills becomes the owner of four Vienna newspapers, the *Extrablatt,* the *Mittags-Zeitung,* the *Wiener Allgemeine Zeitung,* the *Sonn- und Montags Zeitung.* None of these papers possess any great political influence, but the *Extrablatt,* an illustrated sheet, has a large circulation. The *Allgemeine Zeitung* is one of the leading bourse organs. The Elbe company also owns two illustrated Vienna weekly papers and three paper mills.

NEW ZEALAND

THE Otago *Daily Times* has reached the sixtieth year of its publication, somewhat of a record in newspaperdom in that part of the world. It employs at present 145 persons, of whom 34 have been with the paper over twenty-five years. One of the editors, Charles Fraser, has been in its service fifty-two years.

SWITZERLAND

AN EXPOSITION of posters was held at Chur from May 12 to 20. Over three hundred posters were shown, these coming from Switzerland, Germany, Holland, Italy, Austria and Hungary. It is planned to show the exhibits in other large cities in Switzerland.

DENMARK

ONE of the large paper mills of this country records a loss of 4,000,000 crowns in its business during 1921. The cause of the deficit is laid to foreign competition, especially that of Germany.

RUSSIA

ACCORDING to the budget figures of the Soviet government, there was a deficit (or loss) of 7,500,000 gold rubles in the paper trade in the period from January 1 to October 1, 1922.

HUNGARY

THE Hungarian General Credit Bank is reported as intending to start a paper mill, to manufacture news-print, cigaret and bank-note paper.

ITALY

AN International Book Fair was begun May 3, to continue during June and July, in the rooms and gardens of the Pitti Palace at Florence.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Novelty, Variety, Unrest

Lo, these many long years have we heard the cry of the printer: "Give us some new type faces; something novel. We need variety to prevent the stagnation and monotony of sameness."

Then we look over our mail and find that the most beautiful and attractive pieces of advertising, booklets and catalogues are printed with a very small selection of type faces.

Then we remember that years ago there was a printer in New York city who did most excellent work and whose equipment consisted of but three series of type — Caslon Old Style, Scribe or Church Text, and a light gothic in the smaller sizes. And this was at a time when the writer worked in a composing room which boasted that it had more than six hundred job fonts and sixteen series of book faces.

A careful survey of the last year's exhibitions of printing under the auspices of the American Institute of Graphic Arts showed that less than ten series of type were used in the exhibits which received prizes or honorable mention.

In our personal opinion, six series of type from six to thirty-six point is enough to permit any job printer to handle any kind of work that may come in. In a few cases he may need a line or two of a larger size, or if doing show-card work he may need a few series from forty-eight to one hundred and twenty point. Just look over your own best samples and see if the majority of them are not set in Caslon, or in Scotch Roman, or in Cheltenham, or in Bodoni, with all the display in the corresponding series.

There have been many type faces designed that are interesting and even beautiful for one or two lines selected to meet the peculiarities of the letter as is done for specimen sheets, but how few that will stand the test of being read page after page and in job after job. Some day the printers will realize that multiplying faces only results in confusion and discord and will throw out all but the good old standbys that have been with us for centuries.

Perhaps, in the last analysis, they may differ a little from their present form in slight details, but those differences will be made for the purpose of increasing clearness and distinct reading rather than for so-called artistic forms and fads. Only those will be retained that are easiest to read.

We have had too much variety and too much novelty in type faces, and this has created too much unrest and straining after effects instead of trying to increase readability and ease of perception.

The most sensitive organ of the human anatomy is the eye. It can be trained to do wonderful stunts in seeing minute dimensions or in recognizing minute differences in size, shape and proportion in type faces, but these things require effort and center the eye upon itself and distract the mind from the message the type is intended to carry.

Reading is an act of the eye that should be as nearly without effort as possible so that the mind can devote itself entirely to the thing that is read. If the eye, instead of seeing familiar word symbols, is compelled to trace out unusual letter forms (even if inherently beautiful), it fails to carry to the mind that clear and concise consistency of thought that is not only desirable but most profitable in the long run.

There is a growing tendency to revert to the old and tried type faces and get results by a return to the careful composition of the past. We are gradually recovering from the tremendous slump in quality that came with the invention of the first hot metal typesetting machines, which only had cheapness of product to recommend them. Now, we have the perfected machines for making and setting type, enabling the printer to put back the quality into printing without adding to the cost. But there are still too many type faces in use, too much unrest and reaching out for variety.

Do You Believe Your Cost Records?

Sooner or later, generally sooner, every printer who keeps a cost system, or makes a bluff at it, comes face to face with a situation that will emphasize the question forming the caption of this article: "Do you believe your cost system?"

That is to say, do you truly believe that the figures shown as the totals and averages of your various costs are correct? If you do not, why not?

The Standard Cost Finding System is not complicated. Any man of ordinary intelligence can master it in a short time — thousands have. But, the average printer has been doing this and that and the other thing to make his favorite department make a better showing and his pet job apparently less costly than the facts warrant.

Such tactics naturally breed a feeling of uncertainty as to all the records. And that feeling grows stronger the more he thinks of the effect of his little tricks, though he may insist when talking that his adaptation of the cost system to his plant has made it more effective and much better. In fact, however, he has an inward feeling of uncertainty that eventually develops into grave doubt and final disbelief.

His composing-room record may show that a certain job took three hours for each page and that his composing-room hour cost is $2.75; but he will deliberately persuade himself that the adding of a big job to the amount of work already in hand will give a higher percentage of productive time and a lower hour cost and will figure accordingly. He forgets entirely that the ultimate productive percentage is in a large measure controlled by the equipment and that with the old style foundry type equipment there will always be about thirty per cent of time used up in distribution and sorts hunting. If it does not come in one month because there is enough type to keep on with composition it will accumulate and be greater the next, when all the available type has been used up. When the inevitable happens he rants at his foreman or superintendent and refuses to believe the records.

Another takes a job for which he has not sufficient equipment and refuses to believe the returns when he finds that it takes fully twenty per cent more time than he estimated.

It is the same in the pressroom and in the bindery. Estimating 1,500 to 1,700 an hour does not get that many, unless the plant is equipped and arranged to invite efficiency on the part of the worker. The cost system is nothing if it is not a record of actual conditions, and the charging of time arbitrarily from one job to another, or the transferring of investment from one department to another, will only result in disbelief in the whole system by every one connected with the plant and business.

The basis of the system is the charging of every item of investment, labor or cost, to the job or department for which it was purchased or which is benefited by it. The great value of the cost system is as a record of actual conditions and occurrences and as a guide to the best method of improving those conditions or eliminating unnecessary or unprofitable actions.

If you do not believe in the findings of your cost system you should at once have it revised by the experts from the United Typothetæ or the local Typothetæ and then keep it according to the rules.

You can sell at any price you please without changing the cost figures. If you are willing to sell without a profit do so, but for the love of Mike do not try to fool yourself by doctoring the cost system to try and get a cost that will offer absolution to your conscience. It can't be done. Be honest with yourself, with the system and with your employees, and if you want to sell cheap, shoulder your own responsibility and take your medicine.

The man who doctors and trifles with his cost system because he thinks he knows more than the people who devised it is hopeless and probably thinks he believes in the figures it gives him.

How Many Departments?

The Standard Cost Finding System is based upon certain fixed principles, one of which is that the unit of cost shall be the productive or chargeable hour in each department, and that in order to have this unit charge as accurate as possible the various machines in the plant and the various operations shall be divided into as many departments as may be necessary to have all the machines or all the operations in each department of as nearly equal value and as similar in character as possible.

It is easy to understand that the unit cost of a 46 by 64 inch press will be greater than that of a 13 by 19 jobber, but some printers seem to find difficulty in getting the facts fixed in their minds that presses or other machines of similar character vary in cost according to size and cost of installation.

Do not misunderstand this and think of the number of impressions per hour, but consider that it really costs more per hour for each productive hour of the big cylinder press than for the small one.

Many a printer has lost sight of this fact, to his future regret, and installed a large press to meet the desires of one of his bigger customers, making prices only a little larger for the big sheet than for the one that is half the size, because he considered only the speed and not the cost.

Here are a few things to consider when you are tempted to put in the big machine: The fixed charges are increased in proportion as the investment increases; the factory charges are increased according to the greater space and power required to run the bigger machine; the incidental department charges for supplies such as oil, rags, benzine, rollers, etc., increase more than can be considered proportional.

Then there is that dream of running practically as fast as the smaller machine. When the new press has been worn down to its bearings it can be run for a short time at a high speed, but this can not be kept up without serious damage to the machine. It is a mechanical fact that friction increases with size and speed and weight. All of these are present in the big machine and are doing their best to destroy its usefulness as soon as a certain neutral point is passed.

There is no limit to the number of departments that may be made except the physical one of having something in each. It is possible to make each machine a department, but because of the extra work in cost finding it is not wise or economical.

It is wise, however, to have two or three departments, dividing the machines according to size in the cylinder class and at least two in the job-press class. The introduction of the new small rapid cylinders makes it almost an absolute necessity to keep their cost as a separate department.

The same rule also applies in the hand departments. It is well to separate the general job composition from any specialty work the cost of which it is desirable to be sure of. In some plants it proves valuable to keep the proofreading as a separate department, and we know of at least one case where it paid to keep the correction of machine matter as a department by itself.

There is one warning that should be heeded: Do not make such a fine division of departments that in estimating you will be in constant doubt as to which hour cost applies.

INTEREST

Frank Farrington's Business Talks

All rights reserved.

How much money have you paid out in interest since you went into business?

Sit down and figure it up as closely as you can.

It may have been the annual interest on one thousand or on ten thousand dollars. You may have been paying for one year or for fifty years.

Some one has been putting that money into his pocket as income, as a return on investment. It has been coming out of your pocket because you did not have the money you needed in your business, and possibly the reason you did not have the money is because you have spent it too freely.

The young man gives little thought to interest. To him it is merely the necessary evil attendant upon borrowing, and as he has to borrow to accomplish what he wants to accomplish, he thinks nothing of paying the interest charge.

If we would think more about interest and how it counts up, we would develop more enthusiasm about getting it to come our way, for getting it to come in instead of go out.

Some men put their interest in with their other expenses and at the end of the year there is no separate interest item standing out by itself to show what the year's interest payments have been.

Try keeping your interest payments separate and footing them up at the end of the year. You will find yourself seriously considering what a lot of desirable things might be bought with that sum of money if you had been able to keep your hands on it.

Set yourself about cutting down the interest charges as much as you can and as fast as you can. Make your plans to get out of the interest-paying class and into the interest-receiving class.

When a man begins to receive interest he has things started his way, and if he does not accumulate some degree of wealth he has only himself to blame.

HOW TO SAVE YOUR FAMILY

Fire destroyed another beautiful Salina home. Happened while husband was away caused from soot in the chimney. Why take the chance, think of your wife and babies at home. Have them inspected, repaired and cleaned.—*From an ad. in the Salina Union.*

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Fitting Type to Illustration

Do you always consider the character, the technique, of the drawing before you decide upon the type face to be used? When you are laying out or setting forms in which a cut is to be used, the first thing you ought to do is to analyze the characteristic features of the drawing or illustration that is to be used — or rather, the reproduction of it.

It should be done in spite of the fact that illustrations generally are of a tone that matches light face types of a middle gray tone, such as Caslon. Consider the illustrations you find in magazines, newspapers and the like, and you will note a preponderance of illustrations of medium tone and of smooth line. However, there are exceptions, illustrations in the execution of which the artist has departed from the conventional, we might say stereotyped, technique or handling that characterizes most of the illustrations a typographer is called upon to work with. It is these unusual illustrations that the compositor or layout man must be constantly on the watch for. At once they constitute a danger to be guarded against and provide an opportunity to execute something that will be characterful because out of the ordinary, and outstanding in excellence because of the reflection in the type of the feeling that is imparted by the illustration.

To readers intelligent enough to see the art of their calling and interested enough to read this department it is useless to waste space and time in an argument to show why an illustration featured by bold, rugged lines should be used with bold face type and not with a dainty, light face letter like Camelot or Garamond, that is, provided the desire is for a beautiful and hence attractive effect. We will never admit that attention worth anything is attracted by that which is incongruous.

As stated, we shall not waste time or space in a discussion of tone harmony in the association of type and illustration. Nor shall we take up time and space for a consideration of the conventional types of illustration, and, as a consequence, of the naturally more widely used type faces that reflect the feeling of these types of illustration. Such type faces, it may be mentioned, are the standard romans like Caslon, Goudy, Kennerley — conventional because of their excellence.

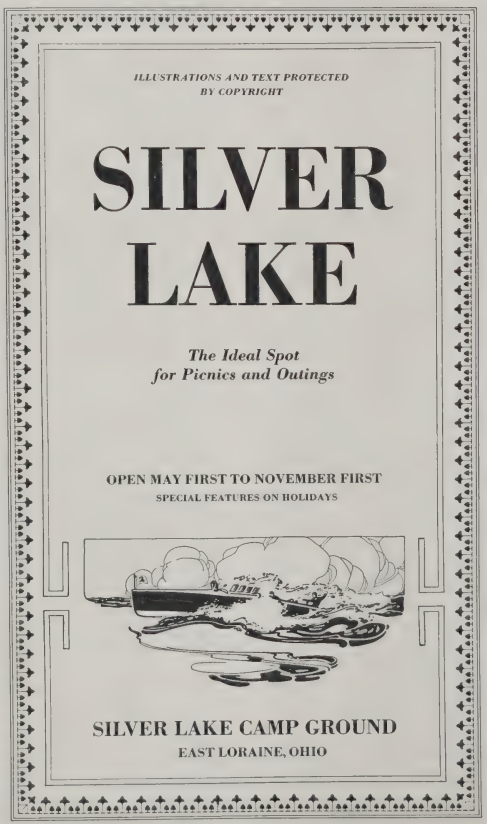


FIG. 1.

Consider the illustration of the motor boat in Fig. 1; analyze it carefully. What are its qualities, in what way does it depart from the conventional line drawing? It is the striking contrast of values that gives it character. It is very black in spots, very light in others; there is not the same strength throughout. The light lines being of little consequence and the black masses quite extensive, a bold face type is first suggested. One would not go badly wrong in the selection of almost any bold face type, but that is obvious. The use of Bodoni represents a happy choice, because the fine and heavy elements of that letter match perfectly the black masses and light lines of the drawing. That's *the* fine point, the detail that makes for perfection. A careful consideration of it will aid you in analyzing illustrations to be used in forms you are called upon to execute.

Now take a look at the illustration and lettered title,

"When Collections are Hard," reproduced as Fig. 2. First you will note that both illustration and lettering are bold—but we were not going to discuss that point. What other feature, what fine point in harmony, do we find that makes lettering and illustration so closely akin? Do you think a bold



Fig. 2.

block letter, sans-serif, would do just as well? Of course you don't. The illustration, despite the fact that it is in silhouette, is free and irregular of line. The stiff and regular block type of letter would not reflect the qualities of the illustration nearly so well as the lettering used, which, by the way, is a modification of Post, Plymouth, Blanchard and Roycroft. Why, even the stooped attitude of both monkey and master is matched by the leaning elements of some of the letters. So, one sees that though any bold type would *do*, would be passably good, something is added by a letter of the Blanchard type that would be missing if a block letter had been used. It can be readily seen that Bodoni, of smooth and mechanical outline, would here strike very wide of the mark and would not harmonize with the illustration.

Now, for the example that suggested this quite interesting study, interesting at least to the writer. In the circular, "Quality and Service," Fig. 3, we find a third unusual type of illustration. Its characteristic details are, first, a medium black tone, and, second, irregular rough outlines and lines. There is not the striking contrast of values as in the illustration of Fig. 1, nor is the strength as a whole equal to that of the illustration of Fig. 2. Here the light portions of the cut serve rather to mix with and weaken the solid masses, something the light lines of Fig. 1 do not do. The type, therefore, should be less bold than required to match Fig. 2. Bodoni would not be bad, yet something would be lacking that is present in the design as printed with a type of the same nature as Pabst or Powell. That something is the irregular rough exterior of the letters that seem to have been wrought with a trembling hand. This is the fine point in this example, the finishing touch, as it were, attention to which has made it real art.

Can any of our readers suggest how incongruity would make any one of our three unusual treatments more effective? We believe not.

For the most part, as we have said, illustrations are of the same technique. The lines are direct, the tone is reasonably uniform throughout and medium gray. Then, as stated, the commonly used types are best, mainly because, for all purposes, they are the best types. When, however, one runs across the unusual style of illustration, if there is a type face or a style of letter that will match its distinctive qualities, the use of that particular face or style will provide a unity of effect that is delightful.

The fellow who designed Fig. 3 is an asset to his employer, the Irvin A. Medlar Company, of Omaha, Nebraska. Certainly this circular is unusually good as a result of attention to unusual details.

A RULE FOR AD. WRITERS

There is no better rule for advertisement writing than that simple one which demands that no word be used in advertising copy that is not instantly, plainly and definitely understandable by every person who may read the advertisement; and for sentence construction the equally simple rule that demands sentences in which the subject, predicate and object follow naturally and can all be caught at one reading.

Dictionaries and diagrams should not be needed for the analysis of any advertisements, whether they present furniture or fertilizers, soap or shellfish, to the consideration of the buying public. When advertisement writers thumb their dictionaries to find high-sounding words or synonyms, the result



Fig. 3.

is bad advertising copy. Advertising copy that uses the simplest sentence construction is powerful and productive. Avoidance of the long, complex sentence and the substitution of short phrases, every one with an idea or a point in it that can not be missed by any reader of common intelligence, should be the aim of every writer of advertisements.—*Northern Furniture.*

PROBLEMS IN CUTTING LEATHER CORNERS — ELIMINATION OF WASTE

BY EDWIN R. MASON

IT is safe to assume that there are many persons connected directly or indirectly with the bindery department who may be inclined to scout the idea of there being any problem in the matter of cutting leather corners for blank books, loose-leaf devices, etc. But it does present a problem, and a serious one at that. If you doubt it, read on and be convinced. There are plenty of workmen who have been at the trade for years, men who have cut thousands of leather corners, and unconsciously wasted foot after foot of perfectly good leather. This waste is a nightmare to the owner of the shop; eliminate it and help boost his profits.

Were some one to put a direct question to a number of bindery workers, probably one out of ten could give the correct proportions of a leather corner and show you how it is done. The other nine-tenths would have to admit that they have, through ignorance or neglect, been wasting costly material all these years.

Suppose there is a batch of five hundred books, all of one size, to be bound in either half or three-quarters leather. The job requires two thousand corners. Is the apprentice going to cut them, or will a journeyman do it? Will either of them accomplish it without waste? It is not within reason that two

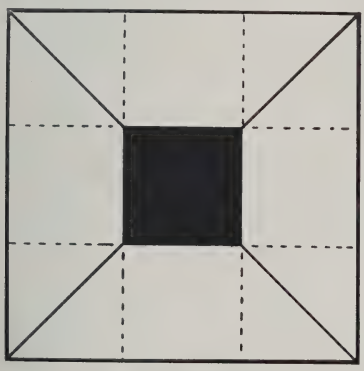


FIG. 1.— The Wrong Way.

thousand corners will be cut one at a time, for that procedure would be a waste of both time and effort, although there would be no waste of leather. If the apprentice cuts them he will stand appalled at the thought of having to cut them one at a time, and will begin to ask questions. One of the old heads in the shop, probably a workman who has been binding books for years, will condescend to impart a little superior knowledge upon the subject. He will tell the aspiring young man to get a cardboard pattern large enough to contain possibly eighteen or twenty corners, cut up the hides to this pattern, then cut the leather into strips on the paper cutter, after which slice the strips — in bunches of course — diagonally, after marking out with a pencil.

Cutting corners after this method is a common occurrence; I have seen it done time after time, and by men who should know better. Even the foreman appeared unconcerned over the portion thrown into the waste box. In nearly every instance the board patterns used in cutting up the hides assumed shapes such as those illustrated in Figs. 1 and 2.

In these two drawings the dark portion represents absolute waste. In Fig. 1, where but four corners are cut in one pattern, the waste is exactly one-ninth of all leather cut in this manner, while Fig. 2, showing six corners to the pattern, shows a waste of exactly one-fifth. Using Fig. 1 as a pattern, but making it larger, holding, say, sixteen corners, the percentage of waste remains the same. Do the same with Fig. 2, allowing twelve corners to the pattern, the percentage of waste is mate-

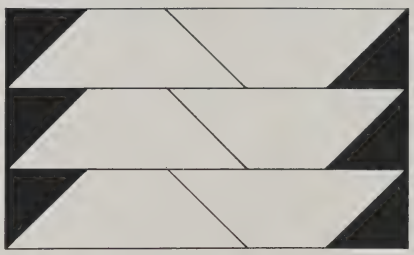


FIG. 2.— The Wrong Way.

rially lessened. This is obvious; but the idea is to eliminate *all* waste. Fig. 3 clearly illustrates how this may be done.

Although Fig. 1 is the wrong way to cut the leather corners, it shows the correct proportions. This is easily ascertained by drawing a perfect square on a piece of cardboard, dividing this into exact thirds on all sides and drawing four straight lines through the square, thus dividing the larger square into nine equal parts. Two straight lines drawn diagonally, with the center square blotted out, give a perfect corner. Dotted lines show division of square. The heavier lines show that a perfect corner is three times longer than it is wide. It is not deemed necessary to give dimensions here; if you want a corner two inches wide it takes a six-inch square to mark it out correctly. It is only necessary to remember that the length is three times the width, which is simple enough.

Now, after marking out the pattern for twelve, fifteen, or whatever number you desire, it should be cut to shape, after which the hides of leather are cut to the pattern. All small pieces of scrap left over may be cut singly, thus utilizing practically every bit of the hide. The large pieces are piled straight in stacks of fifty or more, according to the thickness of the leather. Next, they are cut into strips on the paper cutter, and the full length of the pattern, after which they are sliced diagonally. At all times the marked-out pattern is brought into play, thus furnishing a guide for the actual cutting. Once the piles are cut into strips, a strong rubber band

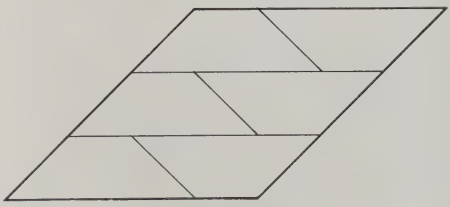


FIG. 3.— The Right Way.

may be passed around each bunch of strips; this will hold them firmly for the diagonal cuts. As Fig. 3 shows, there is no waste at all when cut to such a pattern.

Suppose these two thousand corners were cut to a pattern as Fig. 1. The waste would be one-ninth, or 222 corners.

With the average corner this would amount to a good half hide, quite an item, considering the cost of leather.

All of the foregoing pertains to corners for books having cloth or paper sides which overlap the corner.

Fig. 4 illustrates a corner which is glued on top of the cover material, used chiefly on loose-leaf devices.

In this case the tips, AA, are cut off. Correct proportions can be had by dividing the large square into sixteen equal parts.

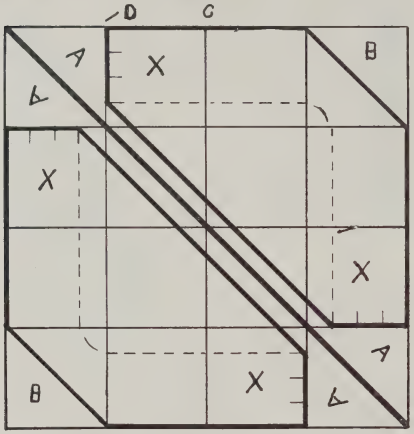


FIG. 4.— Corner for Loose-Leaf Binders.

The smaller squares, marked X, are pointed off as shown, into fourths. Heavy lines show exact shape of this corner. Dotted lines show the extent to which the loose-leaf board is covered, the remaining leather being the turn-in. The tips of these corners are cut off at points marked DD. This is easily and accurately done on the paper cutter, with upper side, C, against the left-hand gage, and right side, C, against the back gage of the cutter. These corners may be marked out and cut as shown in Fig. 3, after which the tips are cut off as mentioned.

Now, Mr. Proprietor, take it up with your men, while it is fresh in your mind. Not only is it your privilege, but it is your foreman's duty to see that waste in the manufacture of your goods is eliminated, in so far as possible. Clip this article and give it to him; let him study it. The chances are that you will be several dollars ahead in the course of a year.

A COUNTRY WEEKLY SHOULD BE A LEADER

"A country weekly should not merely reflect the opinion of its constituents. It should not be like the moon, but like the sun, a giver of light, a leader. It should be the leader of thought in its community," said Charles H. Betts, New York State assemblyman and editor of the *Lyons Republican,* in an address to the Syracuse University Press Club recently.

Outlining the history of journalism in brief, Mr. Betts showed the development of the country weekly from the time it printed mostly foreign news with nothing local but the advertisements of the merchants. This method of editing the weekly was changed about the time of the Civil War, when readers suddenly found that their greatest interests lay in their relatives and neighbors who were at the front, or who had friends at the front. This interest was naturally continued after the war, for all wished to know how those who had been in the battles were prospering, how their wounds were healing, and various other personals.

From satisfying such demands grew the personal columns, then a feature. In general, interest became locally centered, and the present friendly country paper grew out of the old cold, formal press.

"This is the age of publicity. The influence of the press permeates every nook and corner of the world. Its power radiates from every home and its influence is felt by every citizen of the civilized world.

"If you want to establish or run a country weekly for the money only, if you do not care about your example as a leader and a teacher, if you have no sense of responsibility to your constituents, go ahead and appeal to passion, prejudice and ignorance, as a well known New York journalist does.

"It is possible to make money — that is, to make a good living — without doing that, if your paper is run right, if you place your news and advertisements in the best form. Suppose a merchant from Mineville gives you an advertisement. Place it near the local notes from Mineville where people who go there to trade will be sure to see it. Do the same with advertisements of other merchants in other towns.

"I make it a point to have many short items instead of a few long ones in my paper, for it makes it seem more alive with news, and it usually is. Every page should be full. We are all grown up children, and we like pictures. Therefore I believe that cuts should be used as often as possible.

"Advertisements do not belong on the front page, and I wouldn't place one there at any price. Nor do I use plate matter, though I have a little on hand in case of emergency. Just to make sure that such an emergency does not arise I have local feature articles written up ahead as fillers. People can buy books and magazines for fiction and features of a general nature. Their local paper is to give them local news and that is what it should do."

Throughout the East Mr. Betts is spoken of as the most successful Eastern country editor. On August 31, 1921, he published a centennial edition of his paper, the *Lyons Republican,* which attracted wide attention of noted journalists. He received letters of congratulation from prominent English publishers, as well as from hundreds in this country. His centennial edition was the largest of its kind ever published, having fully ninety-five per cent of its columns devoted to news, with over a hundred pages in the one issue.—*Frank A. Taber, Jr.*

THE "DUDE" FALLACY

There was a time, not so many years ago, when the business man or salesman who dressed too carefully ran the risk of criticism.

This feeling against the "dude" has pretty well died out. It is tolerably safe nowadays to "slick up" before going out to call upon a customer. Indeed, nine hundred and ninety-nine customers out of a thousand expect it and like it.

But do you know, it sometimes seems as though this "dude" fallacy still persists when it's the printed representative that's in question! Else why do firms whose salesmen are invariably well dressed occasionally send out shabby looking advertising pieces?

As a matter of fact, there is even more reason for dressing up the printed representative than the human one. The latter may overcome the disadvantage of an unfortunate first encounter through clever adaptation of his sales talk to circumstances; the printed piece enjoys no such opportunity. It is classified at first glance according to its appearance, and the message it bears is strengthened or weakened just in proportion as that appearance is excellent or indifferent.

Some day, we firmly believe, *every* business house that advertises will send out only "well dressed" messages. But until that time comes, what a wonderful advantage is to be gained by making *your* mailing pieces stand out, smart, trim, attractive in comparison to the average.—*McMillin Musings.*

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Keyboard Cam Yokes Need Cleaning

An Iowa operator has trouble with cam yokes not dropping when key lever is depressed, and wants to know why they fail and the remedy. He also has trouble with matrices clogging while assembling. He wants to know if it is much trouble to remove a keyboard.

Answer.—We suggest that you remove the cam yoke pivoting wire and, if found bent, straighten it. Remove any cam yoke that fails to drop. Clean free end. Roughen the rolls with coarse sandpaper. This remedy should correct the troubles you describe. When the matrices clog, stop the assembler star and look for the interfering character. Find why the first one caught. When the cause is ascertained you may be able to find a remedy. Possible causes are: Worn buffer, too much space between detaining plate and assembler rails, matrix twisting because of weak brake spring or worn brake shoes. Sometimes the star wheel friction becomes oily and causes a stop while assembling. A keyboard on a Model 5 is not hard to remove. Unless it is very dirty, would advise you not to remove it. If you want to clean it, remove both front and back cam frames, or cams alone, and clean and oil them. Use only clock oil on cam pivots. Be sure the yoke wires are not bent in any way.

How to Make an Automatic Gas Lighter

F. W. Inversetti, a linotype machinist-operator, has devised an inexpensive automatic gas lighter for a linotype pot burner. In this regard he writes: "During my career as a linotype machinist-operator I perfected an original device for lighting the gas on typesetting machines. The device is my own invention and I feel that it will benefit fellow printers, as it has proved satisfactory on the machine I am operating. The cost should not exceed $1 over the price of the clock.

"The directions for making it are as follows: First, get a 'Big Ben' alarm clock; attach a strong iron brace solidly to the bottom of the clock where the leg pegs are located; extend iron to rear of clock far enough to allow for alarm winding stem and key to come in contact with pet cock, or valve, and to pass around gas pipe far enough to drill holes for bolt to pass through iron, to which is fastened a thumb screw. This feature acts as a clamp for holding clock to pipe, which may be so made as to allow swinging of clock to one side when desired, by simply loosening thumb nut on bolt. Fasten clock 'face out.' The alarm winding stem (slotted on end) is slipped over pet cock stem in valve. When the alarm goes off, the key unwinds, turning valve open. A small hole may be drilled in valve key and a small peg inserted to act as a stop, or brake, to keep valve from going only half way (or full open). The spring on clock need only be wound far enough to permit turning valve easily. This may be very light, according to how easily the valve works. The valve may be made to work easily by use of oil or by loosening the screw at the end of the valve stem. The clock may be set to turn on gas at any hour desired. A small pilot light must be attached near the large burner on the machine. An ordinary gas light pilot will answer this purpose, as adjusting screw will permit turning off light during time the machine is in use. This pilot light, of course, must be 'cut in' from the 'live' side of the pipe. In setting the clock to operate, it is only necessary to turn the key stem back in position to fit into valve stem when valve stem is in 'off' position."

Another Cause for High Slugs

A Kansas publisher submits a galley proof, a slug and a few small disks of metal. The proof shows a number of slugs that punch through the paper. The slug shows a particle of metal adhering to the base, which is given as the reason for all high slugs on the galley proof. The small round pieces of metal are the result of drops of metal falling on the flange surrounding the stud bearing of the disk. Several other questions are asked.

Answer.—Where metal adheres to the bottom of the slug it is usually caused by the metal particles that remain inside the flange of the disk. These small pieces are carried up behind the mold, and are driven against the base of the slugs by the ejector blade. To prevent the accumulation of metal in the disk flange, reduce the temperature a trifle; or if metal shows normal temperature, then test lockup of pot mouthpiece against mold, and if this lockup is not uniform make changes in pot legs to bring about a closer union of these parts. To test pot lockup draw mold disk forward, remove the back mold wiper if it is above ejector guide, then remove metal particles attached to back of the mold by scraping with a piece of sharp brass rule. Coat back of mold uniformly with a thin film of red printing ink, and wipe pot mouthpiece. After closing vise allow cams to make one revolution. Examine the pot mouthpiece for contact marks from the mold. This ink test will show the actual condition of lockup, and will enable you to determine if it is uniform, as it should be. If the lockup shows weak on one end, that end of the pot mouthpiece is usually advanced by using the front and back screws of the pot leg adjacent thereto. After changing the adjusting screws in the pot leg, clean the mouthpiece and make another test as before. When you have the mouthpiece showing a uniformly even contact, tighten the screws and lock nuts. Examine mouthpiece for evidence of leaks. Excessive drippings from cross vents also produce abundance of metal disks. The spring on the plunger rod should be turned toward the back of the machine. You should aim to keep the back of the mold free from adhering metal. To do this see that the back mold wiper felts are kept in good condition, and it will help minimize your trouble from that source.

The gasoline burner should be examined. It may be that the dome of the burner is not fitting properly on the base. After lighting the flame see if it is a blue-green color, as it should be. Any reddish color flame produces carbon, which diminishes the heat. A blue-green flame is essential to avoid the accumulation of carbon.

The Test for Clutch Adjustment

A Washington operator has a clutch testing gage and wants to know how to test the clutch adjustment.

Answer.—To test the clutch adjustments: (1) Shut off power; (2) draw starting and stopping lever to middle position; (3) back clutch lever a trifle. This last operation raises the stopping pawl off the stop lever. Place the measuring gage between the collar and the bearing of the shaft. It should just fit in without pressure. This will indicate that the clutch leather buffers are the right thickness. Now see if the space between the forked lever and collar is approximately one-thirty-second inch. If so, the adjustment of the screw in lower end of the upper stop lever is correct.

Plunger Becomes Foul

A Massachusetts operator states that the pot plunger becomes abnormally foul in a short time, and asks what the contributing causes are.

Answer.—The abnormal accumulation of oxid on plunger may be due to several causes. One is the melting of slugs in the pot, and another is the carrying of too high a temperature in the pot. It is always considered the correct procedure to melt the loose metal in a suitable pot, skim it and pour off into molds. This eliminates much of the dirt, which may be the cause of your trouble. However, your stock will deteriorate unless new metal is occasionally added, and if the temperature is carried too high it will give the trouble you are now having. If you have a thermometer try operating at 525° F. and observe results. You should also send a sample pig to your metal dealer for analysis; perhaps your metal needs a toner.

Distributor Stops Frequently

A Georgia operator writes: "Our machine is giving us trouble. The distributor stops very frequently. I think the trouble is due to bent guides. By putting a small screw driver in the right-hand end of the automatic stopping bar, it eliminates this trouble to a great extent. Another thing, when the matrices transfer to the second elevator they hang and the machine comes to a stop. I think the fault lies in the clutch, as the leather seems to be worn."

Answer.—We believe that if you will make a close examination of all guides and straighten them it will help to remedy your trouble. Besides doing this you should examine the back edge of the magazine where matrices may have caused bruises to occur. These bruises on edge of magazine may be a further cause of matrices clogging. If you find burrs remove the upturned particle of metal with a fine file, but be careful that no more is removed than is necessary to make the channel smooth. Run in a number of pi lines and watch the distribution closely. It may be that you can learn the causes of the troubles by seeing them occur. For every stop find cause of interference which led to it. Continue search after every stop and eliminate the cause. See that stopping bar rests about $\frac{1}{16}$ inch on edge of the adjusting plate of clutch lever and that every guide is straight.

Description of Trouble Is Obscure

An Ohio publisher states that the lower ears of his lowercase matrices are becoming "shiny." He asks several questions regarding conditions that might have a bearing on the ears of matrices and their points of contact before and during casting.

Answer.—We regret that a matrix was not sent for examination, as it might have helped in ascertaining the source of trouble. (1) It may be possible that the bearing of the mold disk stud is worn, but it seems strange that the stud does not show any wear. (2) The matching of the locking studs on the mold disk and the bushings in the vise frame should prevent the back of lugs of the matrices from having contact with the mold keeper, provided the mold keeper is in proper position. The "shining of the extreme outside edge of the matrix" we believe is not associated with anything you have mentioned, if we understand you right by outside, or front edge of matrix. When the first elevator descends with the line of matrices and the mold disk advances, there is usually $\frac{1}{64}$ inch clearance between the upper edge of the back lower lugs and the rib of the mold keeper. This clearance, though small, should be sufficient to permit the matrix ears to enter the aligning grooves without rubbing. You can readily ascertain if this space is present by stopping the cams just a moment before the slug is cast, and examining the space between the bottom of the back screw in the head of the first elevator and the top of the vise. If the space appears correct, make no change in this screw. You should see that the mold keeper is pressed firmly up against the under side of the mold body. Should you find one side away, even a trifle, drive it firmly up to its proper position. By using a hammer and a slug, this can be done without loosening any screw.

The Cleaning of Matrices

A Pennsylvania operator writes: "As I have had little experience in operating a linotype and now have a new Model 8 machine with three new fonts of matrices, I should like a few suggestions from you in regard to keeping the matrices clean and in good condition for as long a time as possible. (1) How often in a year should I clean each font? (2) Should I just clean the ears, or would there be any advantage gained by cleaning the sides too? (3) About how much time should I spend in each cleaning? (4) Is gasoline the best solution to clean them in? (5) What is the life of a font of matrices if kept clean; if not? (6) Is there much time saved in operating with clean matrices? I should appreciate your answering these questions for me, for in the school where I learned the machine the matrices were all old looking and not very clean. Mine are all new and I should like to keep them looking that way as long as possible."

Answer.—There is no hard and fast rule for cleaning matrices or machine. The aim of the operator who takes care of the machine is to keep it so clean that the matrices will not get dirty. We know of a careful machinist who ran a font of matrices eighteen months without cleaning them. But this was an exception. He always kept the distributor screws clean and always oiled the machine himself, never getting oil on the ejector blades or on the mold. He never allowed an operator with greasy fingers to handle matrices, hence the matrices kept clean and ran without trouble. The more care a machine receives the less trouble there will be with matrices.

(1) There is no fixed time for cleaning. If you find the edge of the matrix lugs dirty they need cleaning; so does the magazine. (2) Stack the matrices with edges upturned in two rows on a news galley. Rub edges of matrices with ink eraser (rubber) until they show bright. Then take the magazine brush with a small amount of dry graphite and polish edges. The brush removes the rubber particles and deposits a thin film of graphite on the matrices. When you have polished and graphited the index side of the matrices turn them over on another galley and give casting side a similar cleaning. However, on this side do not press rubber into casting seat. (3) After you are familiar with the operation, matrices and magazine may be cleaned in less than an hour. (4) If an ink eraser is available do not use gasoline or wood alcohol. Either of these liquids is all right for the work, provided you just dampen the cloth used. (5) Matrices have been known to keep in good condition for six years or more. All depends on the use and the care they receive. (6) When matrices are dirty and do not drop well as a result, it is a cause of constant loss of time in operating. If proofs are dirty because matrices do not drop, it is another result of dirty matrices.

J. L. FRAZIER—THE MAN, AND HIS WORK

BY C. T. FISH

BELIEVING that a great many contributors to the Specimens and Newspaper Review departments of THE INLAND PRINTER will be interested in the personal history of the man who has helped them with his constructive criticisms, we have compiled a brief biography of J. L. Frazier. We feel confident that no departments of THE INLAND PRINTER are more helpful to printers who are striving for excellence in typographic display than are the three which are edited by Mr. Frazier. His criticisms of specimens are not merely puffs or knocks. They are constructive and helpful, and the instruction he has given has helped many an ambitious printer to understand the fundamental principles of good taste and artistic display in typography.

Long before Mr. Frazier joined the staff of THE INLAND PRINTER he was known to its readers through the numerous excellent specimens of printing which he sent in for review, many of which were reproduced. Back in 1912, when Mr. Frazier was superintendent of the Lawrence (Kan.) *Journal-World*, his work attracted the attention of F. J. Trezise, then editor of the Job Composition department, who published in the December issue of that year a sketch of Frazier's eventful career. A comparison of the photograph on this page with



J. L. Frazier.

the one which accompanied the previous biography reveals the fact that he had less embonpoint and more hair in those days. To that biography the writer in indebted for many of the details of this article.

According to available records Frazier was *chased* into the printing trade when he was twelve years old. One day after school, while he was separated from the lads of his crowd, the heavyweights of the rough-neck gang pounced upon him as a choice morsel. In retreat, young Frazier dodged into the nearest doorway for shelter. It happened to be the office of the *Republican*. Here he found sanctuary and a job. The editor, feeling sorry for the unfortunate youngster, offered him a dollar a week to sweep the floor mornings before school and make himself generally useful evenings after school. On Thursdays, the day the *Republican* went to press, he was to wield the big roller that inked the old Washington hand press.



One of the many attractive cover designs which Mr. Frazier produced for THE INLAND PRINTER. He has also designed covers for *Office Appliances*, *Grand Rapids Furniture Record* and other trade journals.

In his spare time he was to have a chance to learn the case. One dollar a week looked like the U. S. Mint to young Frazier, so he took the job.

Frazier's instructor at the case was "Muskogee Red," most famous of "tourist" printers. Red was notorious throughout the South and West for the number of his own obituary notices which he carried with him. Several times he had been reported killed while traveling "blind" or by side door Pullman, only to reappear in the flesh.

Apparently Frazier was an apt pupil. When he was seventeen years old a group of local politicians started an opposition paper and hired him to run it. For five dollars a week he was editor, foreman, compositor, pressman and janitor. But even better than the salary was the fame he gained as being the youngest editor in the State. Naturally he had day dreams of following in the footsteps of the great newspaper men of the United States, but he did not neglect the practical side of the business. He became a very rapid as well as skilful compositor.

A year later he graduated from high school and went to Baldwin, Kansas, where he spent two years at Baker University. He paid his way by working afternoons in the office of the local newspaper, the *Republican*. The shop was managed by a first-class printer, and Frazier learned more about printing than he did about the subjects taught at the university.

After leaving Baldwin, he secured a position at Pittsburg, Kansas, but it proved to be too far from his home town, Quenemo. At the end of three months he took a situation on the *Daily Republic* at Ottawa as ad. compositor. From Ottawa he could make week-end visits to Quenemo. The cause of his weekly pilgrimages is now Mrs. Frazier.

After leaving Ottawa, Frazier ran a paper for a stock company at Herington for eighteen months. The situation, he says, was not pleasant. The stockholders were not in agreement, politically or otherwise, so Frazier was constantly between the devil and the deep sea. Besides, he yearned to get back into the mechanical end again. In fact at Herington, he took greater interest in the job-printing department than he did in the editorial end of the paper.

He was offered and accepted the position of foreman of the Lawrence (Kan.) *Daily World*, which he held for about one year. Then the *World* and *Journal* consolidated into the *Journal-World* and Frazier was made superintendent of the plant, which employed from fifty to seventy-five people.

While at Lawrence Frazier produced a lot of fine printing which was generally praised. He also contributed articles to the trade press and — would you believe it? — wrote stories for boys' magazines and scenarios for the movies.

Mr. Frazier's last move was to Chicago. In January, 1914, he joined the staff of THE INLAND PRINTER, conducting the

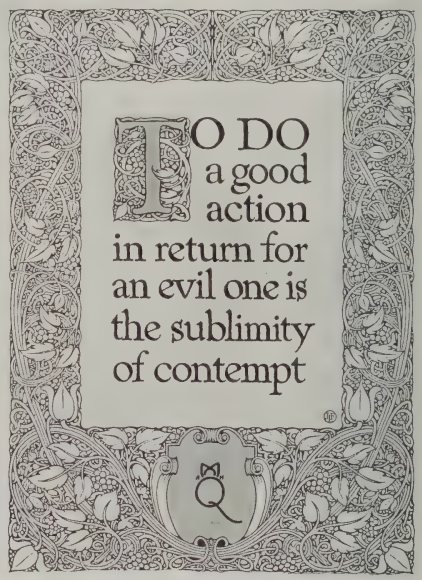


A special insert design and hand lettered by Frazier for THE INLAND PRINTER.

departments of Job Composition, Specimens, and Review of Newspapers and Advertisements, and in January, 1917, became associate editor. The increasing number of specimens sent in for criticism and the numerous letters of appreciation received are proof of the value of his service to printers. While Mr. Frazier gives unstinted praise where it is due, he does not believe in flattery and he does not hesitate to point out defects and explain how they can be remedied. In spite of the heavy volume of work in these departments Mr. Frazier endeavors to make every criticism thorough and instructive.

In October, 1919, Mr. Frazier became advertising manager of The Seng Company, of Chicago, but remained on THE INLAND PRINTER'S staff of department editors.

In response to numerous suggestions from readers of THE INLAND PRINTER and from those who have heard his lectures



Another insert designed by Frazier for THE INLAND PRINTER.

on typography, Mr. Frazier undertook the preparation of "Modern Type Display," a book which is proving helpful to many an ambitious compositor who is striving to express his taste and individuality through the correct principles of typographic display. Into this work Mr. Frazier put his best effort and he has produced an authoritative text book amply illustrated by specimens representative of the best in the typographic art. In the preparation of this book Mr. Frazier kept in mind the needs of the beginner and set forth clearly the principles of typography, leading easily from the simpler problems of type display to the more difficult.

In addition to his numerous other talents, Mr. Frazier possesses unusual skill at hand lettering and designing. Many of the handsome cover designs used by THE INLAND PRINTER from 1914 to 1919 were his work. He also contributed numerous hand-lettered inserts. The three specimens reproduced in connection with this article are representative of his work. The average person would regard the drawing of such designs as mere work, but Mr. Frazier indulges in it as a pastime.

Mr. Frazier seems to have unlimited capacity for work. In addition to his duties with The Seng Company and his contributions to THE INLAND PRINTER, he is instructor of typography at the Y. M. C. A. School of Commerce, and his services as a speaker on advertising and typography are in great demand. Yet he takes time during evenings when he is home to romp with little Robert Leroy, aged two, and to help Ruth Mathylde, aged seven, with her multiplication tables.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

A Book on Presswork

A Michigan apprentice asks us to recommend a book which will help him in his work.

Answer.— The best one we know of for either apprentice or journeyman is "The American Manual of Presswork." It treats of every phase of presswork. However, you should not expect to find everything about presswork in this or in any other book. Keep in touch with the work by examination of specimens of good work, and ask questions of your superiors in the shop. Be constantly on the alert where work is being done by the journeymen in your shop.

Stock Cracking in Embossing

J. Frank Johnson, Battle Creek, Michigan, inventor of the Johnson automatic roller rack, writes of his experience in embossing labels: "Referring to the complaint of the label house in your November number about stock cracking in embossing when working on cheap stock, we have great success by placing over each female die on the bed medium weight bond paper, large enough to cover the die and leave margin to fasten onto the furniture with fish glue to keep it in place. A piece will last some time before breaking. You will understand the bond paper acts as an elastic cover over the paper and distributes the tension over the stock more evenly so that there is a great deal less tendency to crack or break."

Standardized Presswork

The following, from the April issue of the *Monthly Bulletin*, published by the International Association of Printing House Craftsmen, should be of interest to all workers in pressrooms, and should receive careful study:

The need of a standardized way of doing presswork was recognized by Harry Benson, a pressroom foreman, and a prominent member of the New York club. He compiled and printed a set of practical instructions and had a copy pasted to the under side of the feed board on each cylinder press. Mr. Benson has added a brief explanation in each case, giving reasons for the rule.

1.— Paste down top sheets, hangers and packing. (This prevents makeready from slipping or buckling.)

2.— Underlay cuts to type high; be careful not to turn cuts wrong after underlaying, before sending sheet to reader. (This prevents cuts being turned wrong. Do all underlaying before sending sheet to reader so that he will catch it should one be turned wrong.)

3.—After underlaying and before marking out, pull two impressions, one for position and lineup O. K., and one for reader's O. K. (This gives stone-man and reader a chance to catch errors and make corrections in the form on press while the job is in process of making ready, and prevents unnecessary delays after makeready is complete.)

4.— Cut skeleton overlays for cuts and two-ply for halftones; vignette cuts should be a trifle below type high.

5.— Look for reader's O. K. when second overlay is ready to hang on; notify foreman if press is held up for O. K. of any kind before making spot sheet. (This prevents delays for making corrections, etc., or holding up press.)

6.— Marks must print on sheet showing side guide and gripper and day or night slugs in margins. (This prevents the bindery going wrong in folding and folios; when backing up sheetwise forms on different press, day or night slugs are used to designate responsibility for printed sheets.)

7.— Scrub out forms with brush before starting to run. (Results: Cleaner and sharper printing. Rags will not clean type or cuts thoroughly.)

8.— Put in niggerhead on covers and forms having no side guide or gripper lines. (This prevents bindery and cutters from trimming and cutting stock on wrong edge if paper is not trimmed to square up or size.)

9.— Examine delivery tapes or any other tapes daily. (This prevents battering and smashing of type and cuts and makeready.)

10.— Fly your work straight. Watch out for battered edges and finger marks in flying stock off press. (This makes unnecessary extra jogging in the bindery, etc., and prevents offset and soiled sheets.)

11.— Set your rollers and have a full set in your press. (This prevents streaks and filling up and unevenness of color.)

12.— Run waste sheets to even up color.

13.— Regulate your fountain on eight or ten catches. (This prevents filling up and gives a better distribution to ink on ink table and rollers.)

14.— Get foreman's or superintendent's O. K. on every job for makeready and color O. K. (This prevents a good many spoilages in color, etc.)

15.—Watch your job for workups and follow your color O. K. after it is running. (Results: Clean printing and even color.)

16.— Memorize these instructions. Paste them in your hat, and put them into daily practice. (Results: Better printing, greater production and no more spoilages.)

Water Solvent Inks

A Tennessee printer submits an impression of a halftone plate printed in two different colors of copying ink. The letter is as follows: "We enclose herewith a sample of a process of printing that we should like very much to have you enlighten us on. Is this a water-color proposition, and can the work be produced on an ordinary cylinder press? If so, are there any special rollers required to do the work? We are sorry we can not send you a sample that is not colored, but you probably have seen such work before. The colors were invisible and the picture appeared to be in only one color."

Answer.—The printing is done from halftones of varying screen angles, as you will note on examination of a similar specimen. The inks are what are commonly known as copying inks; that is, the pigment is ground in a water solvent vehicle. If you examine the sheet closely you will observe that every color has a different screen angle. To test for color, place a magnifying glass on the sheet and while looking at the dots rub a moistened toothpick on some of the dots. You will note that as the dissolving of the analin takes place the color spreads in the fibers of the paper. If you desire to do any of this work your engraver can furnish the plates and your ink dealer the color. Ordinary composition rollers may be used.

Quads and Furniture Work Up

A printer desires to know who is at fault when quads and furniture work up while printing a form.

Answer.—When quads and furniture work up it is generally the pressman's fault, or is due to neglect in locking up the form. He should unlock the form, plane down, and then relock carefully. It should not spring after that.

Ink Remover Unsatisfactory

An Idaho printer tried unsuccessfully to remove some ink from a sheet of ledger paper by floating the paper in amylacetate. His desire to remove the ink was prompted by a slight error in the printing. He asks what to do next.

Answer.— Ledger paper is absorbent, hence your failure. If the error does not cover too large an area you will have better success by using a glass brush eraser. This method leaves scarcely a scar on the paper. If it is skilfully done the erasure may be printed over without showing. Stationers carry the glass eraser.

Irregularity in Register

An Ohio pressman asks why the register on a certain job was irregular. The form was properly secured from lateral shifting and guides were not changed during the run, except to strike in on second color.

Answer.— From your description of the trouble it may be that the shrinkage of unseasoned stock is the cause. Another reason may be the sagging of sheets in white spaces. See that the sheet is held firmly to cylinder during printing operation. Unless this is done the outside pages or plates will not register regularly.

Slur on Corner of Halftone Plate

A Chicago pressman submits a halftone plate printed in yellow ink. One corner of the plate, which is printed diagonally on the sheet of enamel stock, shows a slur which causes the ink to appear darker than the rest of the plate. He asks for our opinion.

Answer.—The only reasons we could assign for this peculiar action of the plate are that the rollers are set too strong or that the plate slurs. Try setting the rollers lightly, or pull an impression which is inked by hand with a brayer roller. Put a little chalk on the bed bearers at points just opposite the end of plate. Be sure no grease is on bearers.

Creasing Board Cracks When Folded

A specimen of carton board is submitted showing cracks where creased with the grain of the stock. The pressman asks what may be done to correct the trouble.

Answer.—We suggest that you try creasing with the two-point rule, rounding off the corners of the rule by rubbing on a fine sheet of emery cloth. Test with several different degrees of pressure. We have found that in some cases where the fiber of the board was given just enough pressure it would not crack, but with a slight increase of pressure the board would appear to give and show cracks one way of the stock and not the other way. We have found that just slightly rounding the edge of the rule would help.

Process Color Inks May Need Retarder

A Texas pressman submits a well printed four-color specimen and asks a few questions regarding printing such a job where he has but one press and several days must elapse between colors.

Answer.—The "doping" of process inks usually is necessary where considerable time elapses between the first color and the last. For example, if you had but one press and a long run on three or four color work, by the time the second color was ready to go on the press the first color would be too dry and the second color would not take properly. In such a case, a very small amount of retarder is used. A retarder might be lard or any other non-drying oil. This will also apply to the second color and sometimes to the third if it is followed by a key plate, as in the case of your sample. On this four-color job some pressmen would print the black form first and let it dry. It is then easier to register the other plates afterwards. Where it is possible you should not add any retarder, but rather depend on the natural drying qualities and not slow up the ink. It may become necessary to add a small amount of drier, but no rule can be quoted. The pressman must let the circumstances be his guide. The heating apparatus you refer to should be helpful and tend to prevent offset, electricity and kindred evils. Unseasoned stock should be avoided, as irregular register may result.

Printing on Tin

A Texas printer has an order for booster signs to be printed on tin plates, and as this line is out of the ordinary for a small printing concern he asks for suggestions.

Answer.—The following are our suggestions: (1) Secure the coated tin from a manufacturer or dealer. (2) Have the rubber printing plate made. Ask for the hard rubber. Be sure that a fairly solid type face is selected. The characters should not have any fine elements, and the surrounding rule should be plain to correspond to the heavy element of the type face. (3) Get a good ink; your ink dealer will advise you when you inform him that it is to be used on coated tin. (4) The printing of the tin will not be difficult. As the signs are printed they should be stood on edge, or if laid flat they must not be piled. If you have suitable racks for drying, these will answer the purpose. (5) When the ink is dry they may be coated with shellac to prevent marring while handling. The regular tin work is done by litho process and is baked in an oven. You would therefore secure far better results if you would have the work done by a firm specializing in this line.

Unsatisfactory Presswork on Newspaper

A publisher submits several copies of a paper accompanied by the following letter: "We should be glad to have suggestions from you for the improvement of our paper, as the presswork is certainly very poor. We have a good press and have put on new rollers, but this does not help. What do you suggest?"

Answer.— It would be manifestly impossible for us to assign the exact cause or causes for the unsatisfactory appearance of the paper. The following suggestions may help: You should see that the new rollers are set properly, and you should also apply a new tympan to the cylinder. We believe you could carry a heavier tympan, judging from the illegible print. Follow the directions of the pressmaker as to the nature of the tympan. We presume that the packing is covered with muslin, and that the muslin covers a rubber and a felt blanket, perhaps just a rubber blanket. It may be possible that the cylinder can be adjusted to the bed bearers with greater firmness, assuring tighter compression of the sheet during the printing operation. The foregoing are points that suggested themselves as an examination of the sheets was being made. We believe the pressman can identify the real cause of illegible printing by taking each possible cause and tracing it down. For example, have a close examination of rollers made; see that each one is set properly, both to the form and to the iron vibrators. See that the rollers are clean and that clean ink is in the fountain. See that the tympan is not matrix-like. An old tympan will not give a sharp print. If the cylinder bearers are not in firm contact with the bed bearers, you will not secure the firmness of impression desirable. Have this condition ascertained. While a number of plates looked as though they could be improved as to printing qualities we purposely refrain from referring to these, as an examination alone would be necessary to qualify criticism.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Pagine di Antichi Maestri della Tipografia Italiana"

This large octavo paper-covered volume of seventy-two pages, superbly printed in Garamond type on antique stock, comes to us from the author, Raffaello Bertieri, of Milan, Italy. It is a showing and discussion of the productions of Italian printers of the fifteenth and sixteenth centuries, illustrated by thirty-five inserts of photoengraved reduced specimens of pages from books issued by them. Among these specimens is a page from the first book printed in Italy (see reproduction on this page), which was from the press of Corrado da Schweinheim and Arnold Pannartz (of Prague), who established an office in the convent at Subiaco and were the first to bring to Italy the art of printing with movable type. Lack of space prevents telling more about the contents of this historically interesting review of ancient Italian typography, which review, by the way, was printed in the Scuola del Libro (a printing-trade school) at Milan. However, we can not refrain from copying a few of the examples of the early masters' work, because of their peculiarities as well as to give our readers an idea of the contents of Signor Bertieri's valuable offering to printerdom.

"Der Lithographische Maschinendruck"

From the publisher, Rudolph Becker, Leipsic, comes to us an artboard-covered pocket volume entitled as above, of which Karl Golmert is the author. It is a tersely written but comprehensive treatise of the art of lithography and kindred processes, such as zincography, offset, embossing, etc., and of the handling and care of the machinery employed. It is a work one can well recommend to those who appreciate the value of the help to be gained from the writings of craftsmen who give a thorough study to the technicalities, machinery, appliances and materials pertaining to their art. The price of the volume, with paper binding, is 18 marks; with artboard binding, 30 marks. To that is added the export charge of 200 and 100 per cent.

"The Printers of Chiapolis"

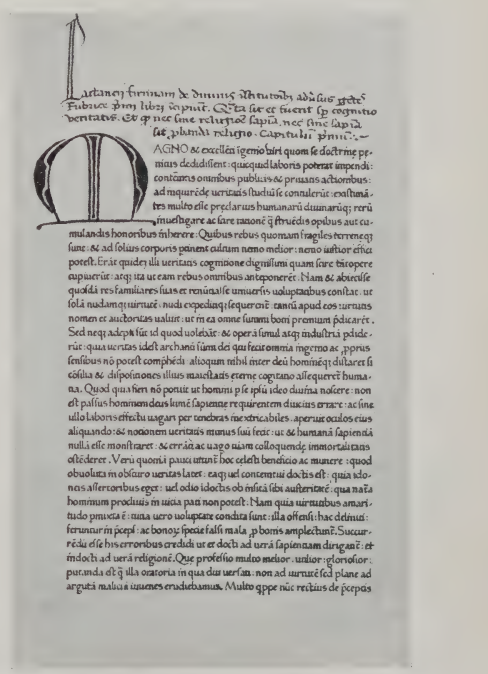
In each of the twelve stories in this book, the author, R. T. Porte, has dealt with some phase of the printing business, and each story conveys in a humorous way some lesson in printing efficiency or ethics. The material for these stories has been gathered from the personal experiences of the author and of those with whom he has come in contact during the many years he has been helping printers in the systematizing of their businesses.

All of these stories, with the exception of "The Strike," appeared in THE INLAND PRINTER during 1921. At the request of many of the readers who followed these stories when they appeared in this journal, Mr. Porte has published them in book form in the handsome Artcraft edition.

"The Printers of Chiapolis," by R. T. Porte, published by the Porte Publishing Company, Salt Lake City, Utah. May be procured through The Inland Printer Company.

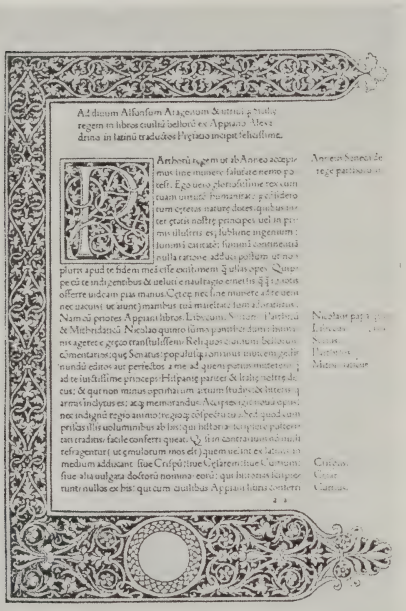
"The Master Printers' Annual and Typographical Year Book, 1922"

The third annual edition of this excellent directory and year book of the printing trade in Great Britain has just been received from the publishers, Spottiswoode, Ballantyne & Co., Limited. This issue contains a calendar of notable dates in printing, a review of the year 1921, reports of various organizations of printers, numerous directories, agreements between employers' organizations and the typographical unions, a digest of legal matters of particular interest to printers, and a section devoted to "Who's Who in the Printing Trade." Part 2 contains a trade directory and tables for printers. A new feature of the 1922 edition is an interesting chapter on "Private Presses of Today," by Bernard Newdigate.

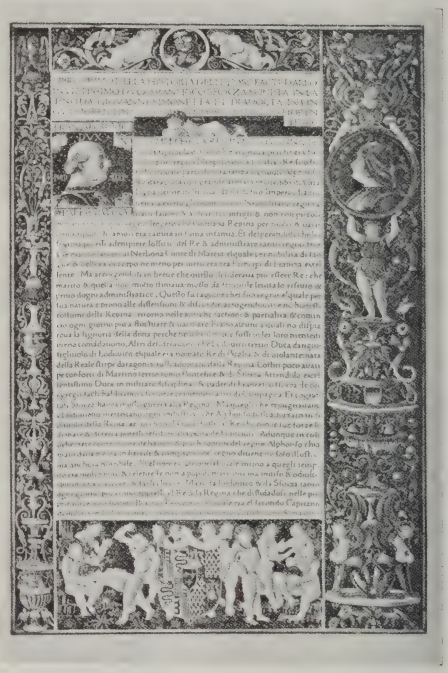


A page of the "Lattanzio," of Schweinheim and Pannartz, the first book of certain date (1465) printed with movable type in Italy. Reproduced from "Pagine di Antichi Maestri della Tipografia Italiana" (see review).

The chapter devoted to the review of the year 1921 should be of interest and perhaps consolation to printers who thought that year was a hard one in the United States. British printers were faced with the combined difficulties of high wages, excessive taxes and unemployment contributions, all of which pyramided costs within the plant, and in addition to these difficulties high rates of postage discouraged the distribution of printed



A page from a book printed in 1477 by Erhard Ratdolt, at Venice. He was the first Italian printer to use initials and decorations cut in wood. Reproduced from "Pagine di Antichi Maestri della Tipografia Italiana" (see review on preceding page).



An interesting combination of the work of a printer and a miniaturist. This page is from a book printed in 1490 by Antonio Zarotto, at Milan. Reproduced from "Pagine di Antichi Maestri della Tipografia Italiana" (see review on preceding page).

matter and materially cut down the volume of printing. Lack of orders naturally led to much unemployment, which both employers and employees did their best to lessen by arrangements for working short time.

"The Master Printers' Annual and Typographical Year Book, 1922," edited by Richard Arthur Austen-Leigh and Gerard T. Meynell. Published by Spottiswoode, Ballantyne & Co., Limited, 1 New Street square, London E. C. 4, England.

"Klimsch's Jahrbuch, 1921-1922"

The sixteenth issue of this noted German graphic arts year book has just reached our desk, and a right welcome acquisition it is. The volume, of large octavo size, contains 302 pages of illustrated text, interspersed with many full page halftone inserts picturing machinery, followed by an appendix of thirty-two pages of artfully composed typography devoted to showing uses of the latest letter designs of the German typefoundries. Then there come some twenty insert leaves showing engravings and colorwork — some exquisitely beautiful. At the rear are sixty-four pages of advertisements, the get-up of which adds to the attractiveness of the book. The text, edited by Friedrich Bauer, of Hamburg, a well known typographic savant, is devoted to a review of the recent progress of the graphic arts, under numerous titles, each article being written by an expert in his line. Three of these may be specially mentioned, "Type Metal of the Past and the Present," "The Ostwald Theory of Color in Graphic Practice," and "Standardization in the Graphic Trades." A "Chronicle of Type Faces from 1912 to 1920," presented in eighteen pages of closely printed specimen lines of the German typefoundries' new productions is a specially interesting feature. A graphic bibliography, a list of notable printing-office anniversaries, and a year's list of deaths of persons prominent in the graphic trades and in publishing complete the textual part. While the composition and presswork of this volume are most excellent, we must admit that we do not fancy the type face used for the text. It is called "Elmcke Mediaeval," is a sort of roman, and is not easy to read, displaying idiosyncrasies that do not appeal. It may be here remarked that the German "artists" who have been making designs for new type faces, in their forced attempts to produce "something different," have evolved creations which are far from being harmonious and beautiful; some are very crude, grotesque and even frightful. It would seem that some of these artists are devotees of cubism and other art isms. Yet, since the life of their products can not be otherwise than short, one need shed no tears, though one may grieve over a lot of useless, waste effort.

"Klimsch's Jahrbuch" is published by Klimsch & Co., Frankfurt a. M. It is bound in a handsome light mottly board cover, and is priced at 160 marks, exclusive of postage.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Typefounders Exhibit at Western Arts Convention

A complete school printing plant was exhibited by Barnhart Brothers & Spindler at the Western Arts Association Convention held at the Ohio Mechanics Institute, Cincinnati, May 2 to 5. Included in the printing plant and shown for the first time was a stereotype outfit for making mats and casting plates. The Superior point system mitering saw was also displayed. The exhibit attracted much interest among the educators, and it is estimated that about three thousand persons inspected it.

Philadelphia Craftsmen Plan Graphic Arts Building at World's Fair

The Philadelphia Club of Printing House Craftsmen has started a movement for the establishment of a Graphic Arts Building at the Sesqui-Centennial World's Fair to be held in Philadelphia in 1926. A committee to carry out these plans has been formed. The members of the committee are Perry R. Long, chairman; Walter E. Lundquist, secretary; Harry Blaetz, and all members of the club, as ex-officio members. The plan has been approved by the Board of Governors of the International Association of Printing House Craftsmen, also by Mayor Moore of Philadelphia and his executive council. The committee is now making plans to conduct a vigorous campaign to obtain the complete endorsement of this project by the whole of the graphic arts industries.

Convention of Printing-Ink Makers

The seventh annual convention of the National Association of Printing-Ink Makers was held at the Hotel Commodore in New York, on May 10 and 11. Albert J. Ford, of the Fuchs & Lang Manufacturing Company, president of the association, presided. The papers read and the discussions which followed them proved to be not only interesting but highly instructive to those present. The subjects and speakers were as follows:

"Ink Problems of the Newspaper Pressroom," Harry Hughes, Ault & Wiborg Company; "Changes in Inkmaking," J. S. Klein, of Sinclair & Valentine Company, and Dr. H. Schoeffler, of Charles Hellmuth Company; "Credits in the Ink Industry," W. R. Shepherd, of Sinclair & Valentine Company, and E. P. Cole, of Fuchs & Lang Manufacturing Company; "Ink Salesmanship," H. C. Mackenzie, Ault & Wiborg Company; "Trade Organization," C. R. Stevenson; "Ink Problems of the Pressroom," Claude M. Earley, pressroom manager, *Pictorial Review*. "Papermaking," a lecture with moving pictures, was a feature provided by S. D. Warren Company.

The officers elected for the coming year were: President, Albert J. Ford; vice president, M. F. Holt; treasurer, T. A. Lenci; secretary, David H. Sloan. New directors elected were: Albert J. Ford, James A. Ullman, M. F. Holt, and Joseph W. Viner.

I. T. U. Convention Opens at Atlantic City September 11

The sixty-seventh annual convention of the International Typographical Union will be held at Atlantic City, New Jersey, from September 11 to 15. Lewis M. Herrmann, convention chairman, has completed his program, and every detail has been arranged. The Ambassador Hotel has been selected as the convention headquarters.

Atlantic City, the "Nation's Playground," is an ideal place to combine pleasure with business, and those who attend will find it enjoyable as well as profitable. The bathing in September is the best of the year. In that month the water reaches its maximum temperature of 76°.

Chicago Craftsmen Elect Boston Delegates

The monthly meeting of the Chicago Club of Printing House Craftsmen was held at the City Club, Tuesday evening, May 16. D. W. Chapman, of the industrial department of the Peoples Gas Light and Coke Company, addressed the club on "The Use of Gas in the Printing Industry." Mr. Chapman also answered many questions about individual problems involving the use of gas.

After the address the following delegates to the Boston convention were elected: William C. Schmidt, Brock & Rankin; Lee Werden, Cuneo-Henneberry Company; Ernst C. Dittman, Rand McNally & Co.; Chris Olsen, Manz Engraving Company; Frank Kurth, Rogers & Co.; Alternates: D. H. Mallalieu, Central Typesetting Company; Axel Jensen, Walton & Spencer; John Plummer, Craftsmen Typesetters; J. Frank Daly, Wells & Co.; William Bentley, Neely Printing Company.

An Important Development in Stereotyping

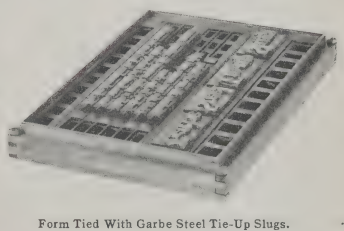
Stereotyping has been considered as suitable only for newspaper work or for the cheaper lines of printing. That it bids fair to come into much wider use is apparent from a new process that is the result of considerable experimenting on the part of the Elgin Bending Machine Company, of Elgin, Illinois. By this process stereotypes are given a nickel-steel surface which greatly improves the printing and wearing qualities, and makes it possible to secure excellent results on all plates, including halftones up to 100-line screen.

Another advantage of this new development is that stereotypes can be made flat and curved afterward, in the same manner as electrotypes, without cracking or breaking. The saving of time is an additional feature, as plates can be produced ready for printing in less than one hour after the forms are locked up.

Complete particulars may be secured by addressing the company at its office, 565 Douglas avenue, Elgin, Illinois.

Garbe Steel Tie-Up Slugs

A device to eliminate the use of string in tying up forms has been invented and put on the market by Lester G. Garbe, 363 Frederick street, San Francisco. The Garbe steel tie-up slugs are placed around the type and fastened at the corners with set screws, thus securely holding the type. The slugs, it is claimed, can be placed around the type and secured in thirty seconds, and can be opened to make corrections in ten seconds. They hold the type square and rigid at all times and can be locked up in



Form Tied With Garbe Steel Tie-Up Slugs.

the chase with the form. When the type is unlocked it is already secured and ready to slide on the galley for storage. Another advantage is that forms can be made up directly on the storage galley by using these slugs. This saves the time and trouble of transferring the type from the makeup to the storage galley.

Garbe steel tie-up slugs are sold in fonts, and printers can obtain them in fonts of any size to meet their requirements.

An Up-to-Date Trade Composition Plant

Trade composition no longer means merely supplying galleys of slugs to printers who have no composing machines. It means the furnishing of complete composing-room service, and the modern plant can furnish the forms ready for the press.

The illustrations below show the attractive interior of the Smith-McCarthy plant at 637-641 South Dearborn street, Chicago.



A Model Composing Room

Interior of the well lighted, well ventilated trade composition plant of Smith-McCarthy, showing the arrangement of composing-room equipment.

The plant occupies the second floor of a new fireproof building. Cleanliness and good lighting are the outstanding features of the shop. The walls and ceiling are painted a flat white, and the electric lighting fixtures diffuse the light and eliminate all glare. The illustration below shows the convenient arrangement of linotypes, stones, galley racks, proof presses and type cases. The monotype keyboards and casters would appear in the lower left-hand corner if the picture were large enough.

From Office Boy to General Manager

About thirty years ago a boy entered the offices of Louis Dejonge & Co. in New York city and applied for a position as office boy. After some argument as to experience, capabilities and wages he was engaged to begin work at once. The boy performed his duties so satisfactorily that he was given a better position in the shipping department, from which he was later transferred to the stock room. As he began to learn about papers, the way they were made, and how they were sold, his interest in the business increased and he gradually worked his way into the sales department. For a number of years he covered New York city, calling upon users of fancy papers, and during this time the concern for which he worked was constantly growing. He became one of the most successful salesmen connected with his house and for a number of years was the sales manager in New York city. When the Chicago branch was established he was made manager.

The boy who entered the offices of Louis Dejonge & Co. thirty years ago as office boy was H. C. Neblung. On April 1 he again entered the New York office of the company as its general manager.

Mr. Neblung has built up a wide circle of friends from coast to coast, and those who have known him intimately during his management of the Chicago office, while congratulating him upon his elevation, sincerely regret seeing him leave the city. W. T. Muehlberg, who has been with the Chicago office for several years, succeeds Mr. Neblung as manager of the branch.

Beware of "R. M. Toof"

Our attention has been called by S. C. Toof & Co., printers and lithographers, Memphis, Tennessee, to the fact that an individual calling himself R. M. Toof has been traveling through the East claiming he is connected with their organization. He is said to have secured "loans" of from $10 up from various concerns.

His stock story seems to be that he is traveling through the country in an automobile and has had a serious breakdown. He needs money for repairs to carry him on to his next stop where a check from the firm is awaiting him. He is said to vary this with a robbery story.

Unfortunately no description of the alleged impostor is available, but our readers are cautioned against any plausible stranger who tries to separate them from their bank notes by any such story without producing indisputable identification and references.

The National Announcement Association

Printers have often found it difficult and expensive to secure sheets and cards with envelopes to match suitable for announcement purposes. To overcome this situation the National Announcement Association was recently organized. The association is composed of wholesale paper merchants selling package papers under the trademark name of "Linweave." There are members in forty-eight cities in the United States, as well as agencies in several foreign countries.

Any member not having in stock an item which is desired has access to the stocks of his fellow members, and owing to the extensiveness of the membership orders can usually be filled over night. The association buys its merchandise from whatever mills in this country or abroad are best able to supply its particular demands. A specially equipped factory has been built for the purpose of converting these flat papers into "Linweave" packaged goods.

The National Announcement Association maintains a headquarters office at 293 Bridge street, Springfield, Massachusetts.

Chicago Typographical Union Holds Memorial Services

On Sunday, May 21, in accordance with its usual custom, Chicago Typographical Union No. 16 held its annual services in memory of those of its members who had passed away during the year. An impressive program was prepared, the invocation being by Frederick C. Spalding, a member of No. 16, and addresses being delivered by Mrs. Clara J. Shepard, vice president of The Henry O. Shepard Company; Rev. Walter S. Pond, St. Barnabas Episcopal Church; Rabbi Samuel Schwartz, Washington Boulevard Temple, and Rev. James E. O'Brien, assistant at Holy Name Cathedral. The addresses were interspersed with musical selections, among them being numbers by Chicago Typographical Union Band.

In the call of the roll, John C. Harding, president of the Old-Time Printers' Association, read the names of six members of that organization who had departed during the year. C. W. Chandler, reading clerk of No. 16, read the list of the union members, there being sixty-one.

Printing Trades Golf Association Elects Officers

The Printing Trades Golf Association, of Chicago, at a meeting held at the Morrison Hotel on May 3, elected the following officers: President, M. E. Franklin, W. F. Hall Printing Company; vice president, A. C. Hammond, Dexter Folding Machine Company; secretary, W. K. Tews, Franklin-Typothetæ of Chicago; treasurer, H. E. Roelke, Blakely Printing Company.

The association plans to hold three tournaments in Chicago during the present season, one in June, one in August and one in September. A printers' golf tournament at Cleveland during the U. T. A. convention next September is also being planned, and it is expected that many of the golf fans from the printing trade will take part.

Nickel-Faced Halftones

Nickel-faced halftones are now being produced by the Stafford Engraving Company, Indianapolis, Indiana. Nickel-faced electrotypes are already in use giving excellent results, and nickel facing on the original plates also promises to be equally satisfactory. These "Stafford-Tones," as they are called, are said to have many advantages over the ordinary copper plates, the principal one being durability. The producers state that their printing life is two or three times that of copper halftones without the nickel face, that they are not easily scratched and are unaffected by any chemicals in the ink. Unlike copper, nickel has no affinity for ink and releases all the ink at each impression, giving a clear, sharp print.

O. Fred Misselhorn, Secretary George R. Swart & Co.

"Virtue its own reward still brings!" is an apt quotation which applies to the subject of this brief note, O. Fred Misselhorn, a promising young member of the firm of George R. Swart & Co., dealers in printers' and bookbinders' equipments, New York and Chicago. Continuous faithful attention to the duties which fell to his lot, and untiring efforts to advance the interests of the company, brought him the recent promotion to the position of secretary of the firm, an honor wholly unexpected and made in recognition of his valuable services. Mr. Misselhorn is adept at the art of making friends, not only for himself but also for his company and for the machinery and devices it handles. Hence his advancement to this important position is well merited.



O. Fred Misselhorn

Denver Typothetae Holds Enjoyable Banquet

The Denver Typothetae, Denver, Colorado, held its first annual banquet in celebration of the introduction of the open shop in that city on Tuesday evening, May 2, at the Albany Hotel. It was strictly stag and informal, the tickets warning the holders that any one appearing in hammertails would be set to work as a waiter. Judging from the program and menu we have received the members had the time of their young lives. In connection with the banquet an attractive souvenir booklet was issued containing some interesting information about the Typothetae and its work, as well as a cartoon of each member, with a humorous biography.

Thomas H. Faulkner Dies Suddenly

In the death of Thomas H. Faulkner, president of the Faulkner-Ryan Company, the printing industry of Chicago has lost one of its outstanding figures.

The suddenness of his death was a severe shock to his many friends. Apparently in the best of health, he had left Chicago to spend a short vacation in West Baden, Indiana. On April 28, while waiting at the station to take a train back to the city he was suddenly stricken. He is survived by his wife and three daughters, who have the sympathy of many friends in their bereavement. The funeral services were held Tuesday morning, May 2, at St. Ita's church, and interment was in Calvary cemetery.

Mr. Faulkner was one of the old-time printers of Chicago, having been connected with the printing industry in the city for over half a century. He began his printing career in 1869, when he was twelve years old, as errand boy for Church, Goodman & Donnelley, then located at Dearborn and Washington streets. There was no eight-hour day and no child-labor law in those days and young Faulkner worked fifty-nine hours a week. His initial salary was $3 a week.

In the spring of 1871 he was apprenticed in the Post and Mail job office at 104 Madison street, which was burned out in the great fire that fall. The business was carried on in a temporary structure at Michigan avenue and Hubbard court (now Seventh street), until permanent quarters were built at 86-88 Dearborn street, the firm becoming known as C. H. Blakely & Co. There he completed his apprenticeship and joined Chicago Typographical Union No. 16.

Later he was employed by the J. M. W. Jones Company as foreman of the composing room, where he remained until 1889, leaving at that time to become general manager of Stromberg, Allen & Co. His remarkable success in both the mechanical and executive sides of printing culminated in the establishment of the Faulkner-Ryan Company seventeen years ago.

On December 13, 1919, a complimentary dinner was given to Mr. Faulkner in honor of his completion of half a century in the printing business. Nearly two hundred of his business associates and friends were present to do him honor. After listening to many tributes to himself Mr. Faulkner told the interesting story of his struggles in rising from apprentice to master printer. The closing words of his speech reveal much of the personality that endeared him to those who knew him, the calm and cheerful philosophy of a man who looks back on a busy and useful life, at peace with himself and his fellow men and with faith and confidence in the future.



Thomas H. Faulkner

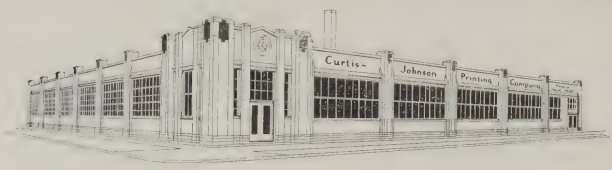
"And this tonight, my friends, rounds out a span of fifty years in the life of this young man, spent in this business, this game and the game of life. It hasn't always been an easy one — at times there have been trials and tribulations to make it interesting — and always there have been perplexities and anxieties — but it has been a good game, and it has been a reward worth fighting for."

Mr. Faulkner was an active member of the Franklin-Typothetae of Chicago, and was untiring in his efforts to advance the principles of organization and trade ethics. As a member of the scale committee of the closed-shop division he was a consistent advocate of what he believed to be just and fair. His chief wish was to advance the ideas of his chosen profession.

He was president of the Old-Time Printers Association and former vice president of the Graphic Arts Club. He was a member of the Knights of Columbus, Royal League, Catholic Order of Foresters and Illinois Athletic Club. An honorary membership was conferred upon him by Chicago Typographical Union No. 16.

Remarkable Growth of a Chicago Printing House

Few printing houses, anywhere, have had so successful a record as the Curtis-Johnson Company, of Chicago, which recently moved from 1638-1640 South Wabash avenue to its new building at 1848-1854 West Washington boulevard. The capital stock



New Home of Curtis-Johnson Company.

has been increased from $60,000 to $120,000. The new plant is one of the most complete and up-to-date in the city. The building is one story high, and daylight reaches every part of the 16,500 feet of floor space. All the equipment within the plant is arranged so as to obtain the maximum efficiency both from men and from machines.

When President Harold F. Johnson took charge of the firm seven years ago the equipment of the plant consisted of two job presses and two cylinders. There were no composing machines and no bindery equipment. The firm was then capitalized at $20,000. The steadily increasing volume of sales made it necessary for the company to add much new machinery to its equipment and eventually to find larger quarters in the building it now occupies. The annual business of the company amounts to approximately $300,000.

The New Miller Craftsman Unit

A copy of a booklet describing the new Miller Craftsman unit has been received from the Miller Saw-Trimmer Company, Pittsburgh. The booklet itself, printed in three colors, is an excellent example of the high quality of work which can be produced on the new unit.

As its name implies, this unit is a combination of the Chandler & Price 12 by 18 Craftsman press and a new Miller automatic feeder which has recently been developed for this press.

The Craftsman unit is designed to operate at a speed of from 2,000 to 4,000 impressions an hour. Its chief characteristics, as described in the boklet, are simplicity and economy of operation. It is said to combine the fine printing qualities of the slow, heavy types of platen presses with the speed of the more expensive cylinder presses. A copy of the Craftsman booklet will be mailed free on request to the Miller Saw-Trimmer Company.

A. A. C. of W. Convention to Be Held June 11 to 15

The annual convention of the Associated Advertising Clubs of the World will be held in Milwaukee, June 11 to 15.

The convention will open Sunday afternoon with a great inspirational meeting. Monday and Wednesday mornings will be devoted to general sessions in the municipal auditorium. Many nationally known speakers will address the convention on important subjects covering many phases of advertising. Monday afternoon and all day Tuesday will be given over to departmental and conference sessions, while the interdepartmental sessions will be held Wednesday afternoon and Thursday morning. There will be another general session on Thursday afternoon, which will be devoted to association business.

In addition to the strong and helpful program which has been arranged there will be plenty of entertainment provided by the Milwaukee committee.

Brief Notes of the Trade

The Sprague Electric Works, 527 West Thirty-fourth street, New York city, has issued an illustrated booklet describing the Sprague system of electric motor drive and control for newspaper presses.

Hubert J. Scheer, of Chicago, until recently with the Midvale Steel & Ordnance Company, has joined the sales force of the Latham Machinery Company, and is connected with the Chicago office. Mr. Scheer has had wide experience in the sale of bookbinders' and boxmakers' equipment, having been connected with the Charles Beck Company, of Philadelphia, for a number of years.

J. W. Valiant, formerly manager of the Brooklyn branch of the American Multigraph Sales Company, and more recently manager of the Chicago branch of the Cleveland Folding Machine Company, has taken charge of the New York branch of the Harris Automatic Press Company.

A copy of Printing Ink Specimen Book No. 7 issued by the Eagle Printing Ink Company has just reached us. This book shows what can be done with the many shades of ink manufactured by the company, and lists many compounds which are useful in overcoming pressroom troubles.

The Eastern Divisional Meeting of the International Association of Electrotypers will be held at the Washington Hotel, Washington, D. C., June 24, at 10 A. M. Employing electrotypers who expect to attend this meeting are advised to make reservations direct to the Washington Hotel as soon as possible.

Henry J. Toepfert has been promoted to the position of superintendent of the White & Wyckoff Manufacturing Company, stationery manufacturers, Holyoke, Massachusetts, succeeding Herbert W. Cowan, who has resigned after thirty years' service with the company. Mr. Toepfert entered the employ of the White & Wyckoff company as a boy thirty years ago, and has risen to the position he now holds.

The Chicago Paper Company, 801 South Wells street, Chicago, has been appointed as one of the distributors of the products of the S. D. Warren Company in Chicago and vicinity. The Chicago Paper Company also announces the opening of a branch in Indianapolis with offices at 301 Kentucky avenue. The officers of the branch house are: President, Robert W. Fleischer; vice president, W. N. Gillett; secretary and treasurer, H. A. Rowley.



Poster Used by Philadelphia Craftsmen to Boost "B in Boston" Movement.

VOLUME 69 JULY, 1922 NUMBER 4

080

THE INLAND PRINTER

THE LEADING BUSINESS & TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING & ALLIED INDUSTRIES

PRICE 40 CENTS

PUBLISHED BY THE INLAND PRINTER COMPANY, CHICAGO, ILLINOIS

The Monotype

ORIGINATED AND DEVELOPED

The Unit System—Whereby a known width-relation was established between all the letters of an alphabet and its capital "W".

Single-Type Machine Composition—Doing the same work as the old hand compositor, but doing it better and at higher speed.

The 225-Character Keyboard.

Hand-Corrections of Machine-set matter.

Copy-Fitting—A perfect system that fits every size and face of type.

Complete Non-Distribution—The greatest saving ever offered to the composing room.

Strip Rules, Leads and Slugs—Automatically cut to any length, for non-distribution.

Continuous-Strip fancy borders.

The One-Machine, One-Model Idea—Doing away forever with the old custom of buying a machine one year and trading it back the next year for a new model. *Yesterday's Monotype Is Always Ready for Tomorrow's Work.*

Ancient Hebrew complete machine composition.

Modern Chinese complete machine composition.

Monotypography—Restoring to the world, by means of its single types, an art that almost was lost.

New-Old Caslon—The best Caslon face ever cut in America.

Perfect Tabular Composition—The only system of tabular and tariff composition that is profitable.

High-Quad Cut-Mounting—A complete system for mounting cuts with the text that has reduced the cost of catalogue printing and increased the beauty of the product.

In the single-type lexicon of Monotype
there is no such word as "Imitate".

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK CHICAGO BOSTON TORONTO BIRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA · SAN FRANCISCO

The Barrett Adding, Listing and Calculating Machines are Merit-Proved and Monotype-Made. Portable, Noiseless, Proves the Work—PRINTS the Proof.

B in Boston August 28 to September 2. We are Exhibitors at the Boston Graphic Arts Exposition. Do not miss our display of Monotypes in operation.

• EXHIBITOR •
Boston Graphic Arts Exposition
August 28 to September 2

CHANDLER & PRICE
Craftsman

CHANDLER & PRICE
Craftsman

CHANDLER & PRICE
Craftsman

The CRAFTSMAN Press was designed and is built by Chandler & Price for the printer who is master of his craft. Each printer's abilities, alone, determine the quality of work he can turn out on it. The CRAFTSMAN removes all mechanical limitations upon his efforts to do perfect printing.

Every kind of work can be handled on the CRAFTSMAN — process plate, fine halftone, solid tint block requiring either delicate or heavy inking with heavy squeeze.

The construction is massive and sturdy. Vibration is eliminated — jobs *stay* in register. Perfect ink distribution is obtained by a Vibrating Brayer Fountain, four form rollers, two vibrating steel rollers and adjustable bed and extension roller tracks.

In addition, the CRAFTSMAN has all the "low cost of operation" advantages of the regular Gordon. Write for quotations or further information.

The CHANDLER & PRICE CO., Cleveland, O., U.S.A.



WRITE FOR
THIS BOOK

See the various examples of high class printing it contains — work done completely on the Chandler & Price CRAFTSMAN. Gratis.



LER & PRICE
tsman

"B" in Boston
Aug.28-Sept.2

We expect an attendance of over 250,000 people — printers, manufacturers, buyers of printing and the general public who will be interested in the Exposition and in the surf, beaches, parks and the many historical points of Boston.

Are You Coming?

SECOND EDUCATIONAL GRAPHIC ARTS EXPOSITION

Mechanics Building, Boston, Mass.
FOR ONE WEEK
August 28 to September 2, 1922

Conducted by the
BOSTON CLUB OF PRINTING HOUSE CRAFTSMEN
BOSTON GRAPHIC ARTS EXPOSITION, Inc.
In connection with the
THIRD ANNUAL CONVENTION
of the
INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN

More than Five-Sixths of the 105,000 square feet of space is reserved by the leading Printing and Allied Trades Manufacturers for exhibition purposes. Is your firm represented?

There is available now a balance of about one-sixth of the space. Send in your reservation now before all the space is sold.

Address all communications to
BOSTON GRAPHIC ARTS EXPOSITION, Inc.
10 High Street, Boston, Mass.

Can You afford This WASTE?



MILLER
UNIVERSAL
SAW TRIMMER
with
ROUTER & JIG SAW
ATTACHMENT

TIME CARD

Workman No. 36 — James J. McGrath — Date April 4th

Job No.	Kind of Work	Description	Began	Stopped	Time Hours
8996	Composition	(Including Cutting Inside Mortises)	8 30	12	3 1/2
"	Make up Forms	Including Square Cuts and making of the High	1 00	2 45	1 3/4
			2 45	3 45	1
			3 45	5 30	1 3/4

Above time includes 3 hours & 1/4 under schedule. Note three and one Cutting mortises and Corners — thirty minutes on Miller Saw Trimmer Inc.

HOW Mr WASTED THREE HOURS TIME



NO ONE knows better than your *skilled workmen* that valuable time is needlessly sacrificed every working hour that could be profitably saved with a MILLER SAW-TRIMMER. The top-heavy time ticket reproduced above is typical of many turned in every day in those shops where high-priced compositors and stone men are compelled to tackle difficult trimming, mitering, beveling and mortising jobs in the old laborious, by-hand, by-guess, by-luck way.

IN THIS PROGRESSIVE AGE of constant endeavor towards greater printing house efficiency and economy, you simply cannot afford to sacrifice the vast saving of time and labor in make-up, lock-up and make-ready insured by the approved standardizing operations of the MILLER SAW-TRIMMER. Nor can you afford to pay for "standing time" of skilled workmen waiting for cuts to be trimmed, mortised or routed at your engravers.

WHY LONGER DELAY installing a MILLER SAW-TRIMMER when it is so clearly evident that it is the antidote for high composing room costs, for inaction and delays, wasted time, wasted energy and wasted money? Facts readily verified in any Miller-equipped shop.

WRITE TO-DAY for *YOUR COPY* of the illustrated descriptive catalog which explains how the MILLER SAW-TRIMMER will eliminate the loss of time and money you are sacrificing daily through "tinkering" methods and lack of standardization - mailed post paid to any printing house executive upon request.

Manufacturers of Miller Automatic Feeders for Chandler & Price Gordons and for all Standard Makes of Two-Revolution Presses



MILLER
PRINTERS BENCH
SAW TRIMMER
and CABINET

MILLER SAW-TRIMMER CO.

Main Office and Factory, PITTSBURGH, U. S. A.

BRANCHES - Atlanta - Boston - Chicago - Dallas - New York - Philadelphia - San Francisco

• EXHIBITOR •

Boston Graphic Arts Exposition

August 28 to September 2

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 69 | JULY, 1922 | Number 4

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

ELDON H. GLEASON, Advertising Manager — 632 Sherman Street, Chicago, Illinois, U. S. A. — CHARLES R. BEERS, Eastern Representative

New York advertising office, 41 Park Row

Address all communications to The Inland Printer Company

TERMS: United States, $4 a year in advance; Single copies, 40 cents. Canada, $4.50 a year; Single copies, 45 cents. Foreign, $5 a year; Single copies, 50 cents.

Entered as second class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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EARLY MASTER PRINTERS

THEODORE LOW DE VINNE

1828-1914

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 69 JULY, 1922 NUMBER 4

CHARTING THE WORK OF THE SALES DEPARTMENT

BY WILLIAM A. KITTREDGE

IN large printing organizations the problem of keeping in touch with the efforts and progress of salesmen is one that has perplexed many an owner or manager. In some plants men of promising sales ability are brought in and turned loose to sink or swim, according to their ability. They are usually left to work out their own salvation, and so long as the volume of their sales exceeds their drawing accounts everything is rosy. Whether such men make many calls or few does not seriously concern the houses employing them, if sufficient business results from the calls they do make.

Other concerns looking to the future and seeking to build up organizations with high morale and *esprit de corps* feel a personal responsibility for the salesman's effort being well directed to the gaining of business which will become more or less permanent accounts rather than scattered orders. In such organizations the territory covered by the house is indexed as to possible prospects, and these names are used as a mailing list when sending out advertising and other matter issued by the printer.

Such a mailing list is the basis of the salesmen's individual lists of prospects, and each man is assigned names within districts which he is given to cover. Some men go out of town and others stay in town. Written report cards turned in each day to the sales manager give a record of the man's work and a clue as to his progress, the condition of the market in general and other useful information.

In a department of ten to thirty men it has been found useful to compare notes in frequent sales meetings and conferences, and by means of charts compare the efforts of the different men, with the resultant enthusiasm of each man to surpass his own best in competition with his fellows.

The charts are drawn up covering the previous month's work and there are two of them, one for the comparison of the number of calls made by each man, and the other for the comparison of the monthly business obtained by each man (see illustrations).

Each month the charts are posted in the sales manager's office, where the men can study them. Frequently the one making the most calls does not produce the greatest volume of business, so it may be asserted that the charts do not prove anything. But in a few months it usually appears that the surest progress is made by the men who consistently work the hardest.

Allowance must be made for different men in the matter of the number of calls, in that trips out of town consume time and lower a man's average when compared with another man's work in congested city districts where he may have a number of calls in one office building.

In selling printing, as well as in other pursuits, teamwork tells. An active sales force going out into the field knowing that the house can back them with ideas and service, and back up promise with performance, has the way well paved for them and will produce much more than where there is not such coördination of will and effort.

If such a well organized printing house plans its advertising well and circularizes its prospects regularly, the house may be said to be pretty well sold to the prospect before the salesman appears. It then only remains for the salesman to complete the impression, which he can readily do if he has the proper background of experience and previous accomplishment.

When men are playing together on a team there is a friendly rivalry and a healthful striving to excel, and the same will be found true of a well organized printing sales department where these practices are used to stimulate the efforts of the salesmen.

If one's name and the record of one's achievement is to be posted with the names and achievements of one's fellows, better to make a good showing than ill, and it may truthfully be said that this system of charting the sales effort does spur the men on to make their best showing.

In connection with this it is also well and advisable to keep a record of the new business acquired through the coöperation of the service department in the creating of ideas and in the planning of campaigns and single pieces. Such work being definitely original and constructive should count to the credit of the salesman as well as to the credit of the service department. Experience shows that certain salesmen are most successful in handling long run, large edition work of regular publication, and that other men take to pioneering with service work for prospects who are just starting to advertise, or who having advertised in a small way can now be persuaded to have a whole plan of direct advertising worked out for them.

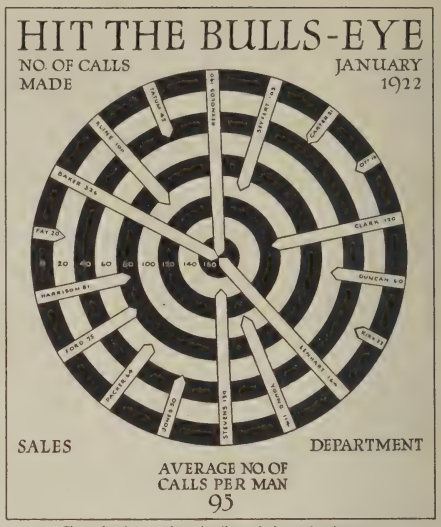


Chart showing number of calls made by each salesman.

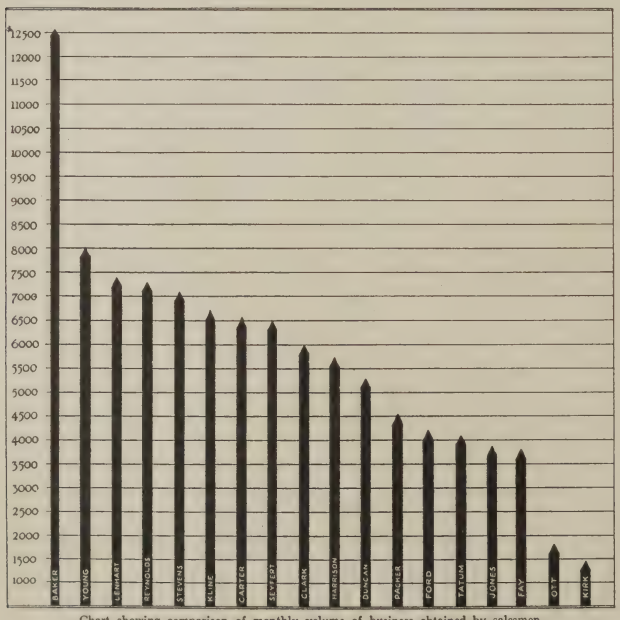


Chart showing comparison of monthly volume of business obtained by salesmen.

Depending on ability and temperament, different men work differently. One will concentrate on five or six accounts which he has reason to believe will bring him a volume of business around $20,000 each a year. Another will work on a larger number of accounts, each producing a proportionately smaller volume of business. Into all selling the personal equation enters importantly, and sales are made or lost through personality or through the lack of it.

Here it is that sometimes the efforts of two or three men working together on a prospect will put over a sale that is otherwise doubtful. The salesman bringing in one or two men from the service department can frequently land an order through the force of numbers in convincing the prospect of the quality of service offered by his house.

But how can this interest the small printer, you say? If the small printer is ambitious to become a big printer he can not do better than to build for the future.

TIGHT REINS FOR WILD ADVERTISING

BY J. REID HAMMOND

NOT long ago a prominent automobile company distinguished itself by a most striking full page advertisement in one of the foremost general magazines. Oceans of white space characterized the masterpiece — a very magnet for an eye glancing idly through the pages. A single irregular line ran diagonally up the page. Occasional trees and bushes suggested that this line represented a steep and knotty hill. Down near the bottom of the hill a tiny motor car was climbing. Dynamic force had been instilled in the representation. In spite of the small size of the car, one could almost "see it roar." Aside from the name of the automobile, across the bottom, this was the only matter on the whole page. What a stunningly effective advertisement it made!

A full page in that journal, for a single issue, costs something like five thousand dollars. Yet this amount was invested, and devoted to one small point, "It climbs hills!" Even this single idea was not *said*. It was merely *suggested*. And this advertisement was only one of a series, all built around the same single idea, "It climbs hills!"

One of the greatest stumbling blocks in the paths of printers who strive to place themselves in the ranks of progressive advertisers is the inherent feeling that they must "leave nothing unsaid," and say nothing twice. This feeling is only logical. If prospects were only logical, it should seem that the more reasons-why that are stated the more effective the publicity should prove. Unfortunately, though, this is a fallacy. The greater number of points attempted, the more complex the project becomes. Complex ideas require a little mental effort to be clearly understood. The reader of advertisements does not expect to put forth any mental effort. In a magazine, for instance, the average reader casually skips past all the complicated looking advertising and stops at a tiny automobile puffing laboriously up a steep and knotty hill. The prospect never feels obliged to read an advertisement. He reads what looks interesting and skips what does not. An advertisement, to catch his attention, must invite. Simplicity does invite.

To read an advertisement does not call one's attention to the idea nearly so strong as to write it. Therefore, in writing the copy, the printer should make allowances. What may seem to him like gross repetition is apt to appeal to the reader as a mere gentle stress upon a worthy idea. After a guilty feeling, upon the writer's part, that he has been baldly "harping" on a miserably uninteresting overplay of a dry and hackneyed point, perhaps some readers will have just begun to grasp the point, and it will have slipped past others entirely, without even drawing their attention. The advertising printer must keep in mind that when his booklet reaches the prospect it vies with numerous other advertising booklets; that when his blotter arrives in the same mail with six others, unless it happens to be the best looking, simplest and most attractive of the seven, it is quite likely to fall in line with five comrades upon the straight and narrow path to the waste basket. If a blotter is kept and used by the prospect, and if the idea is simple, it will surely catch his attention favorably before it is replaced by another. The constant repetition of the same idea upon subsequent blotters will have a cumulative effect which will prove powerful.

The repetition of the idea alluded to does not mean merely repeating the words. An idea must never appear again in its exact words, except in the case of a short, snappy slogan. A repetition of the identical words of a former instalment may be recognized, and cause the reader to feel a lack of versatility in the campaign. When an idea appears for a second time it should be differently clad. One advertisement might comprise a simple statement of the idea in words. Another might be in the form of a "testimonial" bringing out the idea; a third, a picture suggesting it; still another, a short essay or anecdote, cleverly working around to the idea for a climax; finally, another simple statement in words, in different terms, perhaps from a different standpoint.

An individual in some other business than printing is often not quite so deeply interested in things concerning printing as in fields of general interest. Just as an expert salesman is careful not to talk shop too much, a printer can often inject a little mental color into his advertising by a touch upon topics of general interest. If the points he is trying to bring out are not too complex, this may frequently be accomplished with excellent effect.

For instance, seasonal topics might be employed. In the fall, visions of rosy apples, ripe nuts and open fireplaces might be conjured before the prospect. A poetical quotation suggesting warm breezes and budding leaves might be used in the spring. Summer might be characterized by pictures of fishing excursions, motor tours and seaside pleasures. One firm has been working with great success upon seasonal topics along these lines. Many of its advertisements are based upon human interest in the change of seasons, though a word is usually woven subtly in about "delicate, crisp, sparkling printing that looks like engraving," or about this firm's "classified specimens." A blotter which was released in June was printed in two shades of green upon a light yellow enameled blotting.

There was a stock cut of a canoe, "And what is so rare as a day in June? " it began, quoting four of Lowell's golden lines. Then there appeared in smaller type, " It is almost a crime to talk business in June, isn't it? " The reader, of course, agrees. Then comes a tiny twist. " Well, the easiest way to talk the business of ordering printing is to choose just what you want from our classified specimen collection," etc. Upon a summer blotter, another stock cut represented a vacation scene. The text began: " Full enjoyment of your well earned vacation will depend largely upon how many neglected duties haunt your rosy reflections. Why not . . . " and, of course, a suggestion to stock up with printing for the season. Toward fall this firm is particular in reminding its customers and prospects that chestnuts will soon be popping in the fire and that the winter rush season approaches. An advertisement of this sort will prove to be an ever welcome visitor in most offices.

Space devoted to topics of general interest is seldom wasted, from an advertising standpoint. If the topic is a pleasant one, the article advertised is unconsciously associated with pleasant things in the mind of the prospect. If while a prospect is sitting in his revolving chair he can be induced to hear a robin sing, a few weeks before real robins are actually singing; and a little later in the season can be treated to a game of golf in the same revolving chair, the advertiser's commodities are certain to have pleasant associations in the prospect's consciousness. This principle of the association of ideas is a recognized truth in practical psychology and scientific advertising.

In a sense, direct advertising has the definite advantage over salesmanship, in that it can not be considered offensive. If a salesman calls too often, the prospect feels that he is being pestered and takes offense. This is the case particularly if the salesman overemphasizes one particular selling point, and hammers at it too insistently. But a folder found in the mail box is held in a different light. Direct advertising, arriving unobtrusively with the other mail, has been likened to a polite salesman. If the gentleman is occupied at the time, it modestly waits — all day if desired. Then at some moment between times, when the prospect has nothing to do for a few minutes, and would perhaps welcome some diverting thought, this polite salesman only awaits being opened to quietly unfold its story. Most people like to receive mail, even if it does ride upon a green stamp. Of course, if one cherishes intuitive expectations of sizable checks and extensive orders, and finds in their stead a handful of third-class matter, he is prone to breathe silent imprecations. But, on the other hand, if a little third-class matter comes in the same mail *with* the sizable checks and extensive orders, could there be a more pleasant association of ideas? At any rate, mail of any sort is rarely considered offensive; and if the third-class matter contains really attractive, colorful copy of general interest, combined gracefully with one or two small advertising points, it is received with open arms by the average prospect, and the one or two small points have a flatttering chance of getting across. And if the same small points appear in different settings each time, their sponsor need never fear that their constant repetition will offend the most sensitive.

Great care should be taken in choosing selling points to be featured. First of all, they should be truthful, obviously truthful, in such a decided manner that some one who is not a printer can feel their truth. One of the most untruthful talking points which one commonly sees (not alone in printers' publicity) is some version of the old " best goods for the least money." Everybody knows on the face of it that it can not be true, and even if it were true it would not be believed. Either one of these enticing points is good alone, but they obviously do not go together. If the advertiser is talking quality, why refer to price? Any sane individual knows that he will have to pay more for good quality than for poor. And on the other hand, there is much to be said for low prices. If featuring price, say something to the effect that " it serves the purpose " (which might surely be true, of some purposes) and let the quality go at that. To bring out either one of these points is decidedly better than to attempt to feature both of them.

In the second place, the point or points emphasized should mean something. If possible, they should point out some distinctive policy, service or product of the firm advertised. They should suggest *who* should find it to his advantage to deal with this house and *why*. To say " We always deliver on time " is a rather good point, if true, because so few printing houses do deliver on time. If more of them did, the point would not be half so effective. The talking point that is true and means something, no matter how tiny a field it covers, is many times more valuable than a more comprehensive one which does not have both of these virtues. A printer might think it rather absurd for a printing firm to advertise that its specimens are classified. But a certain house does advertise this very thing. Perhaps it seems childish to the prospect, too, until he happens to go in to order, say, such an out of the way form as a " remittance acknowledgment," and sees within ten seconds a folder of sixty-nine various specimens of remittance acknowledgments before him. He can very easily choose what he wants from them, practically seeing in advance what he will get. And after that, the classified specimens phrase does not perhaps seem so foolish to him.

The test of a true artist is sometimes said to be how much he leaves to the imagination. The advertising printer should not feel that he must leave nothing unsaid. His prospects are supposed to be intelligent. They will not assume that his printing is produced upon an old wooden hand press if he does not puff about his pony cylinder. Besides, thousands of printers have pony cylinders. Would not printers' advertising as a whole be elevated in an ethical way by the concentration of extravagant claims into smaller and less extravagant ones? Would not the printers benefit individually?

CHOOSING A FOREMAN FOR THE PRINTING SHOP

BY FRANK V. FAULHABER

DID you ever hear of the boss who was scouting around for a good printing foreman and who found out in the end he had secured only a high-priced man?" queried a compositor of one of the larger printing shops. "He was willing to pay the price for a successful man. But he didn't realize that the foreman who has made a success of it in one shop will not always duplicate the performance following a change of scenery."

Substantial logic, indeed! And this compositor's conversation recalls a subject that should be of vital interest to many who have the welfare of the printing shop at heart. Many have been the instances where by offering an increase in salary some calculating executive has endeavored to lure away a successful foreman from one printing shop to another in which the executive was very much interested. But plans don't pan out always according to expectations.

Why does the successful foreman sometimes fail to make good in the new shop? Often, to be sure, a foreman will have had charge of one shop for quite a long time, extending sometimes over a period of twenty years. It must be granted that this kind of foreman is fully cognizant of all the details connected with the print shop over which he has presided for such a length of time. He has been used to the surroundings, and by gradual degrees has probably succeeded in attaining the utmost in production possibilities. Do all executives realize the significance in such a situation, when an attempt is made to entice the successful foreman away from another shop?

To secure such a man, after he has held sway in one printing shop for twenty years, often involves considerable breaking in at the newer surroundings. That sort of foreman, it may be added, often brings a prejudiced experience along with him. He knows well how things are accomplished in the shop of which he has been in charge for such a long time. But take him out of that old shop, place him elsewhere, and you will many times find him to be very much at sea.

For that reason it often proves a folly to hire a high-priced successful foreman because he has obtained results so long in one printing shop; not a few times it develops that the successful foreman turns out to be a failure when placed in charge elsewhere. Then the executive who went to such considerable trouble, and who had cogitated over the problem for quite some time, learns to his vexation that he has added to his pay roll a generous salary that is usually involved when encouraging a successful printer-foreman to make a change. In a word, he is disappointed. And he begins to wonder why he didn't try one of the men in his own shop who have had practical experience.

The executive selecting a man from his own force to serve as foreman when a new appointment is imperative has this advantage over the executive who goes outside, to procure often only a high-priced man: He has hired a man of whose abilities he has considerable knowledge! And the procedure assuredly does not involve the great outlay that attends the appointment of an old-time successful foreman from another shop! Apart from this certainty, there remains also the fact that the man who is chosen from among the shop's force knows considerable about his coworkers' foibles, likes and dislikes, and other characteristics. Not so with your successful foreman who comes highly touted and proceeds to undertake to get results, only to find that the change in positions has involved more than the difference in salary. To the contrary, that kind of printer-foreman must necessarily oftentimes have the shop under his direction for several weeks, if not months, until he finally acquires a comprehensive knowledge of the way things are being done in the new position.

That is why it is a question whether it is wiser to secure an outside man at a generous increase in salary than to promote an inside man, one who moreover possesses a fair knowledge of the shop. The executive may well ponder to determine whether it would not be better to give more of his own employees a trial at foremanship. Certainly it does not involve the chagrin true in the case of the high-priced foreman who later turns out to be a failure. Let the inside man be given a chance to show what he can do. It might be a good idea to let the men vote on the appointment of a foreman. In that way the employees' favorite for the position can be ascertained to a nicety.

Against the old-time foreman who has made a success in one shop may be compared the printer who has secured experience in a number of shops. Often that kind of printer represents suitable material from which to develop a capable foreman, even though the man has not acted as a foreman previously. It must be borne in mind that this sort of printer has observed things as they are done in different printing shops. His experience is more varied, which should prove him a decided preference over the twenty-year foreman who has stuck in one place so long.

When you choose that sort of man to direct your printing shop you will find later that he overcomes more problems that constantly crop up than will the old timer whose entire experience has been limited to what he has gained in perhaps one or two shops. The man with varied experience proves a bigger success, many times, simply because he has noticed how problems were met in one printing shop, how difficulties

were obviated in another, while in still others he has witnessed tricks of the trade unknown to your old timer who often expresses surprise when confronted with new problems.

Yet quite apart from the practical and technical experience necessary, the printer-foreman must also know how to obtain results quickly and willingly from the men under him. We have seen foremen fail who knew everything there was to know about the technical end of printing, because they were wanting in executive ability. Then there has been the reverse situation, where the printing foreman was only such in name; he knew how to give instructions, but as regards printing problems there remained very much in the way of practical experience that he might have acquired to his advantage.

Another thing that the executive will bear in mind is that age sometimes is a factor that warrants consideration when selecting a new foreman. There are rules and there are exceptions, and the dictum applies with equal truth to the matter of selecting young and old foremen. In one printing shop you will see the man at the head to be a very young man. Were an older foreman in charge the results might not be so satisfactory. In another shop an older foreman obtains better results than a younger one might secure. But the executive will come to a quicker decision if he studies his own shop than he will if he turns to examples. The young foreman might well warrant a trial when the shop is of small proportions. In the case of the larger shop, where older men are often employed, the elderly man should prove a wise choice for foreman.

There comes to mind the case of one printing foreman who had made a success in one establishment where he had been employed for nearly nineteen years. The offer of a liberal increase in salary was the inducement that decided him. But he proved a fizzle in the new shop. Many of his ideas, it must be said, were antiquated, and he was decidedly prejudiced in his opinions. Do you wonder why he never secured results for the executive who held him in such high favor? He simply expressed his own bigoted opinions, and it was imperative that they be honored, no matter what might be the ideas of the younger men who had also seen things. You will all admit it is a difficult thing to do something differently from the way you and others know it should be done, simply because some narrow visioned foreman wills it.

Thus we come to the problem of selecting either a young or an older man for foreman. Certainly there are various factors which should govern your choice. But you can not lean too strongly in favor of the inside man, the printer who has attested his ability to an appreciable extent. Many a prospect inside your own shop would prove a worth while foreman, but he often does not because he is not given the chance.

TRADING AT HOME

BY H. E. MILES

BOB RUSH, the editor and sole proprietor of the *Barnville Bulletin,* had just entered the portals of the Farmers Bank to make a deposit and was affably greeted by the president of that substantial institution with the good natured, half bantering question, "How's the newspaper business?" It seemed to Bob that the question was almost an insinuation that running a country newspaper wasn't a business at all. Yet it struck him that there were good grounds for such an assumption, for, although he had kept the *Bulletin's* head above water he had never progressed very far beyond the commonly accepted idea of the country newspaper business among the citizens of the town and surrounding country.

"Oh, about as usual," he replied mechanically, and reached for a deposit slip. "By the way," he said, "where do you get these slips?"

"Oh," replied the president, "we buy them in lots of fifty thousand from a regular bank supply house in the city."

"Whew!" whistled Bob, and looking around he spied a pad of printed counter checks. "And these?"

"Yes," said the banker, "we buy those from the same house in about the same quantity."

Several other blanks attracted Bob's attention, among them a note form a few of which he remembered having printed. "Haven't you used up those notes I printed for you yet?" he inquired.

"Oh, yes," said the president, "that was just a small lot we had you make while we were waiting for some we had ordered from the supply house."

"Oh, that's it," said Bob, "why don't you let me get out these printed forms for you? Why not try trading at home?"

"Why, I don't know," said the president, "you couldn't do it could you — couldn't compete, I mean, with the supply house? Now, for those thousand notes I had you print," he continued, "you charged us $6.50, and we are buying them in ten thousand lots at $3 a thousand. Then the checks and deposit slips — we have always bought them from those people, but I don't mind letting you figure on them if you think you can do it. Just take one of each of these forms along and make me a price on ten to twenty-five thousand of each."

"Whew!" whistled Bob again, taking the forms and going out. "I never had any idea they bought such a lot of these things," he said to himself.

Seated at his desk a little later he began figuring the bank jobs; they seemed to figure painfully high and he was almost on the point of going back to acknowledge defeat at the hands of outside competition when he "came to," as he called it. It was clear that the bank supply house did not set up single forms for these jobs, nor was it out of reason to suppose that jobs for several banks were run all at one time on full sheets of stock and cut afterward. He could at least have electrotypes of the jobs and thus cut the cost of presswork. But after more figuring it became apparent that the cost of the electrotypes would make these jobs run higher in price than the bank was now paying for them. Perhaps they would pay him a little more than they paid an outsider, but still he must forego any profit on the first order if he wanted to land this work which would mean several hundred dollars a year to his little shop.

After more attempts to reduce costs in one way or another, he decided to figure the cost of composition only, and, if he could get the work on that basis, to buy the electrotypes and charge them to equipment. This was doubtless poor business, but it was the only way to meet his competitor and he reasoned that future orders would in a short time pay a good profit if these electrotypes were treated as so much added equipment and interest and depreciation charged for them the same as for his type and presses.

Armed with the figures thus arrived at he made a second call that day at the Farmers Bank.

"But," said the president, "these figures are about ten per cent higher than we have been paying." "I know," said Bob, "but you have no freight nor express to pay, you can have some of any one of these jobs on twenty-four hours' notice, and besides, if you have not ordered recently you will probably find the price as high as mine by this time."

"That is true," said the banker, "and besides, you are a customer of ours, and I believe we will turn this work over to you. You may get up each of these forms and I will give you an order for several of them in a few days."

"That was easy," thought Bob, as he went out, and he chuckled as he thought what the president had said about his being a customer of the bank.

On the way to the office he dropped into Barnville's steam laundry and got a package, from which he started to remove the slip. "Say," said the proprietor, "what would you charge to print those slips?" "Oh, I don't know," answered Bob, "where have you been getting them?" "Fellow in the city makes a specialty of them," replied the laundryman, "been thinking about getting them done at home, though."

"That's funny," thought Bob, "must be raising the price." "I'll let you know," he said aloud, and went out.

About the same process of figuring was used on the laundry slips as on the bank jobs, except that instead of plates which would be lost in case of a change in prices on the slips he figured on several setups on the linotype, charging one setup to the job on each order, so all would be paid for after several orders were printed. His surmise that the specialty house had raised the price proved to be true, and though he did not meet their price he got the first order for ten thousand with the promise of all the laundry slip printing and an order to reprint some other jobs that also bore evidence of having been ordered from a large printing house in the city.

"It seems to me," said Bob to himself, "that I have heard a lot of merchants in this town kicking about the mail order business when they are about as bad as any one themselves. If they'd only advertise more and patronize home industry themselves they wouldn't have time to worry about outside competition. Whew," he whistled, "I guess I'd better take some of my own medicine. I'll bet there's more than five hundred dollars' worth of business getting away from me every month."

The first of the following month every business man in Barnville was supplied with a handy telephone tablet advertising the *Bulletin* job department, with something printed on each sheet, such as: "We buy everything in Barnville — where do you buy your printing?" or "If it can be printed at all it can be printed at the *Bulletin* office." The next month a blotter, then a calendar pad, and so on. And a series of advertisements appeared in the *Bulletin* telling of the service offered to readers of advertisements — advertising advertising. These had been sent out by an advertising agency some time before, but Rush had not thought it worth while to print them.

Then instead of going over to Meek's General Store every week and asking for an ad., Bob began to get up some striking layouts, often copied in whole or in part from city dailies, and by writing a catchy heading and lead, and pasting in proofs of some cuts, he could usually get Meeks to fill it in with a number of items and prices. The result of these ads. was so good and so unexpected to Meeks that he insisted on using more space and featuring specials on certain days, an idea soon followed by other merchants, until the *Bulletin* was well filled each week with real merchandise news. New subscribers began coming in with the remark that they wanted the paper to "see what Meeks had to offer." "What do you know about that?" said Bob to himself, "people actually willing to pay to read ads!"

One day three of the leading merchants came into the *Bulletin* office and one of them said: "Say, Rush, we believe this advertising is bringing more people to Barnville and we'd like to get up regular sale days and go in together and advertise the whole town all over this part of the State. What do you think of it?"

"Why," said Bob, "I think it's great. I've been studying merchandising events and some of the livest towns in the country owe everything to some kind of coöperative sales days or sales weeks."

The outcome of it was that Barnville merchants went together each month and placed a double page advertisement in the *Bulletin* for a special sales day, in which each store offered one or two items at a re-

duced price, but no two stores cut on the same article. Two thousand extra copies of the *Bulletin* were printed and a copy sent to every family within a radius of twenty-five miles. In addition to this each merchant used large space for general advertising every week, and many who had never used newspaper publicity before became very enthusiastic advertisers, until the *Bulletin* became an eight to sixteen page all home print weekly and Bob's dream of an extra $500 a month was actually doubled in reality.

Bob went into the Farmers Bank one morning to make a deposit. The president came smiling up to the window and handed him a pad of deposit slips, printed in Barnville, but he did not ask him about the newspaper business. What he said was: "I got that option on the two story brick corner from the Samuels heirs for you yesterday and Brink will be around this afternoon with the deed to those building lots in the new addition. By the way, there's a stockholders' meeting tonight, be sure to come."

BOOKS BOUND IN HUMAN SKIN

BY N. J. WERNER

ONE of the readers of THE INLAND PRINTER recently sent in a query about this topic. This leads me to present some information I have recently found in the *Archiv für Buchgewerbe* that may prove interesting to him as well as to others. Of the historical writer, Granier de Cassagnac (1806-1880), we know that he owned a copy of the "Constitution de la République Française de l'an I., which was bound in human skin. Another copy of the same work, also bound in human skin, is still in the Museum Carnavalet, at Paris. It is to be found in the so-called Bastille Room (No. 12) of the museum. In 1872 there was sold at the auction rooms of Drouot (Paris) a "Constitution of 1791," similarly bound. In 1878 a Parisian book dealer sold a copy of Eugene Sue's "Mysteries of Paris," in which was a label giving the information that "the binding is that of the skin of a woman and was done by M. Bautaille in the year 1874." Without such an explanation one might have taken the binding material for ordinary calfskin.

The sale of a noted French private library in 1913 caused much talk, because among the books disposed of were two which were bound with woman's skin. That they were highly paid for goes without saying. The library was founded by one M. Chevany, who had a fine nose for spicy specialties. The title of one of the books was (translated) "The Good that Has Been Told about Woman," and bore the inscription, "Bound in woman's skin, testified to by three witnesses." The other, a copy of Anacreon's Poems, printed on Chinese paper, was announced as "bound in the skin of a negress."

Not seldom was the skin of executed murderers used for bookbinding. A servant at the University of Anatomy robbed the corpse of Pranzini of a part of the skin, to make therefrom two visiting-card cases. The deed was discovered and the authorities caused both cases to be destroyed. On the other hand, they gave permission that the skin of the murderer Campi be utilized for bookbinding.

Distinctly recognizable is the Sadistic trait that is shown by corpse mutilators in such cases where the skin of a celebrated person is taken to bind books. For instance, that of the poet, Jacques Delille, whose notable work was the translation of "Georgica." One copy of it was bound in his own skin. One of his ardent admirers, A. Leroy, a student of law, stole into the room where the body of the poet was to be embalmed and cut two strips of skin from it.

It has even happened that men of this perverted nature would order that after death skin should be cut from their bodies, to be used in binding copies of their own books. At least this is what is related of Allemand Kauffmann, who had compiled a book entitled, "Two Hundred Celebrated Men," which had received scant public notice until there was found in his will the injunction that one copy should be bound in his skin. Two other books in his library were also to have the same binding, one Lesage's "Gil Blas" and the other "Episodes in the Lives of Insects." All three of these books are said to be in the possession of a Dr. Wood in Philadelphia.

Professor August Reverdin, of Geneva, is said to have been testamentarily given the skin of one of his friends, together with a small sum of money. The will did not say what was to be done with the skin. The heir contented himself with cutting a piece from the breast about as large as a hand. But in all Geneva not one could be found who would tan it for him. After some search some one in Annecy announced a willingness to undertake the job. Professor Reverdin, however, when the tanned product, a lusterless, oily, rather dark piece of leather, was returned to him, could not master his revulsion, and begged a friend, Marcellin Pellet, to take it from him. The latter accepted it and had a copy of the "Almanac of the Prisoners under Robespierre" bound with it.

And at the end of the nineteenth century we learn of a similar testamentatory gift, this time from a woman. It was the Countess St. Agnes who gave to the astronomer, Camille Flammarion, the skin of her beautiful shoulders to be used for bookbinding. He had a copy of a new book that just then appeared, "Heaven and Earth," bound with it.



A beauty spot near Grand Rapids, Michigan, where the American Photoengravers Association will hold its Annual Convention, July 20, 21 and 22, 1922.

EDITORIAL

We take pleasure in making the announcement that the August issue of The Inland Printer will be a special number, dedicated to the honor of the printing house craftsmen, who are doing such effective work in advancing the interests of printing through their great educational expositions, as well as through the other features of their organization. This will be the issue that precedes the Second Educational Graphic Arts Exposition, to be held at Boston in connection with the annual convention of the International Association of Printing House Craftsmen. Our purpose through this special number will be to show the progress of printing, also the part the craftsmen have had in the remarkable advance of our art. To this end, arrangements have been made for special features in the way of articles and inserts demonstrating the high standards that have been attained. The edition will be known as the "Greater Printing Industry Number," and we hope our efforts will meet with the approval of our readers.

The Chicago Arbitration Decision

Elsewhere in this issue we give the decision of the arbitrator in the controversy between Chicago Typographical Union No. 16 and the closed-shop employers represented by the Franklin Association of Chicago. Appended to the decision is the dissent of the employers. Thus ends the negotiations which have been in progress between these two bodies since last November.

Comment on the award in this case is extremely difficult. It seems to us that the employers are fully justified when in their dissent they repudiate the principle laid down by this arbitrator that "arbitration carries with it the moral sense of compromise." This principle was also repudiated by the president of the International Typographical Union. As it stands, the arbitrator has apparently weakened the force of his decision by stating that he has compromised with himself; especially after stating previously that early in the proceedings he had warned each side that "his decision would rest solely on the record," and also that he had "enjoined upon each the duty of producing all the competent and relevant evidence at his command." In thus compromising in his decision, we can not help but feel that he has been fair to neither one side nor the other.

The award in this case comes as somewhat of a surprise, and it creates rather a difficult situation at this time. With the general demand being for a revision downward in order to get away from the high peaks of the war period; with the constant demands of buyers of printing for decreases in the costs; with the other unions in the industry having accepted reductions, it seems almost unbelievable that an increase should be awarded at this time.

We do not deny the right of every man to a just and equitable return for his work. On the contrary, we firmly believe that every man is fully entitled to secure all he possibly can as a reward for his efforts, and especially a wage that will enable him to maintain a proper standard of living. We are forced to admit, though, that we are groping in the dark when we try to find the answer to the question, "Where is it coming from?" Employers can not keep on meeting increases. They can not continue passing increased costs on to the customer. There must be a limit. There is nothing to be gained by continually boosting wages when the inevitable result is increased cost of production, which must eventually be reflected in increased costs of the necessities of life. There must be a readjustment somewhere, and efforts should be put forth toward bringing about a more equitable relationship between the wages of labor and the costs to labor of the necessities of life. Increases in wages must be passed on in the form of increases in costs, unless the difference in wages can be absorbed by greater production. These things are all too frequently lost sight of, and they are matters that must receive the most serious consideration.

Foreign Competition in Printing

Some printers on this side have probably been a little disturbed during the past month over what appears to be an effort to attract printing from this country to one of the European cities. Circulars have reached buyers of printing in Chicago, and most likely in other parts of the country also, soliciting business at prices which would run about one-half, possibly less, what is usually charged for similar work in this country. The firm sending the circulars solicits anything from one hundred cards up to orders for catalogues to be distributed throughout the world, and will handle the mailing as well as furnish mailing lists.

We doubt very much whether there need be any fear that much work will be sent over in response to this solicitation, as buyers of printing here are not generally inclined to allow the length of time that would be required to get the orders over and the work shipped back. Sixteen days would be necessary for an order sent by mail to reach its destination; most likely it would take longer than that to have the finished work shipped back.

The character of the printed matter used in this solicitation of American printing is not such as would attract those buyers who demand a high quality in their work. It would possibly attract many who are not quite so particular. It would be interesting to see samples of the general run of work that would be produced were orders sent from this side. We do not believe the circulars can be representative of the firm's regular product, as many of the European houses are doing excellent printing.

The principal point of interest in connection with this circular matter, to the present writer at least, is the explanation given as to why such low prices can be offered. The average income of clerks and workmen, it is stated, is 35 cents a day. In another place it is stated that a press workman obtains the equivalent of $6 a week, while in America the same workman would receive $45. Undoubtedly $6 is as big a " fortune " to the workman there as $45 is to the worker in this country. Very few, if any, apprentices here would consider $6 worth while as a starting wage.

While, as we have stated, we doubt whether much work will be attracted away from the printing plants of this country by this solicitation, nevertheless it shows clearly the character of competition which American industries are facing, and may expect to face in the future, from foreign sources.

Some Reflections on Private Editions

The editor of this journal has been favored with a copy of a handsome book, Longfellow's " Tales of a Wayside Inn," privately printed and distributed by the Blakely Printing Company, Chicago, the edition being limited to eight hundred numbered copies. Accompanying the book was a letter from the president of the company, E. F. Hamm, who has also been the president of the Franklin-Typothetæ of Chicago during the past two strenuous years. Mr. Hamm writes, in part: " Perhaps we busy people too seldom pause to appreciate the good things of life. Too often we pass by gems that we should enjoy. If this little book serves to bring you a pleasant hour, then, indeed, we will be repaid."

As we have spent many enjoyable moments browsing through this beautiful volume, combining the best in literature with the truly beautiful in printing, our mind has turned repeatedly to the thought of the debt we owe to those who, out of busy lives, can and do find the time to produce something that does, indeed, serve to bring a pleasant hour. All too frequently we allow ourselves to become absorbed with our thoughts of the purely commercial side of our lives, forgetting the pleasure we may derive from giving pleasure to others. So it is gratifying indeed to find some — would that their numbers were greater! — who make the time to create a gem of craftsmanship aside from the ordinary run of work.

There is another phase to this matter of producing limited private editions and making them true works of art. It links up with the commercial side in that the effort put into work of this nature has its effect on the quality of all other undertakings. No person can put his best efforts into making something better than the usual run without directly benefiting himself personally through increased ability and a greater appreciation of the finer things of life. So, also, the printing house that gets out of the rut and produces a piece of work that will be prized highly by those who receive it will find a direct return in the way of a higher standard in other work.

We started out to review a book. Our thoughts have been carried away, and we find we have been soliloquizing and preaching. We can't help it. Our only wish is that we could pass on more of the pleasure and profit that we derive from such specimens as this with which we have been favored by the Blakely company.

More Work Needed in the Cost-Finding Movement

Recently we received a request from a printer for an estimate on a job because, as he advised us, he had been classed as a robber by the customer to whom he had submitted his bid. The printer stated he thought his price was low, and that the correct figure should be nearer $150. We had the job figured by a careful estimator, giving him instructions to prepare an estimate as though he was actually going out after the work himself on a competitive basis, and he gave us the following:

Estimate on 750 rosters, size 3⅞ by 6 inches; 52 pages and cover, printed in one color throughout; saddle stitched, trimmed flush, round corners:

Composition	$ 75.00
Lockup, two 24-page forms, one 4-page form, and cover	18.00
Add price of stock	
Presswork:	
Makeready —	
Two 24-page forms, two hours at $3.50	7.00
One 4-page form, one-half hour at $2	1.00
Cover, one form, one-half hour at $2	1.00
Running time —	
Two 24-page forms, 1,500 impressions, two hours, at $3.50	7.00
One 4-page form, 750 impressions, one hour at $2	2.00
Cover, one form	1.75
Ink	.25
Binding (including folding, gathering, stitching, trimming and round cornering)	14.00
Total, exclusive of stock	$127.00

It will be noticed that the price of paper was not included in the estimate, this being left for the printer to add at the cost to him in his own city, plus his percentage for handling and profit.

Shortly after forwarding this estimate to our correspondent we received a note of thanks in which was included the statement that the job had been done by another house in the city for $42.50 complete. Our correspondent added: " Just another argument for cost systems and organization." It surely is.

A careful examination of the estimate given will show that the figures are as low as they could possibly be made to allow any margin for safety or profit. Yet some printer presented the job to the customer for less than one-third of what it was actually worth, just over one-half the cost of the composition alone; and our correspondent, who gave what might be considered a very fair price, was subjected to the embarrassment of being classed as a robber and a profiteer. Such is the state of competition in printing. When will some printers learn the value of their work and what it actually costs to produce it?

The shame of the whole situation is that an organization which for years has been working to overcome just such conditions as this, endeavoring to teach proper methods of finding costs of production, so that printers may know their true costs of doing business and thereby eliminate ruinous competition, is subjected to investigation under the charge of price fixing.

It is evident that there is great need for still more intensive educational work in cost finding. We are strongly inclined to the belief that there should be some way worked out whereby it could be required that every man starting in a business such as printing should have a knowledge of at least the fundamental principles of accounting and cost finding.

HOW THEODORE LOW DE VINNE BECAME AMERICA'S MOST FAMOUS PRINTER

BY HENRY LEWIS BULLEN

AMERICAN printers of average intelligence usually place Franklin before De Vinne as a famous printer. Franklin, greatest of Americans, is, of course, more famous than De Vinne, but not as a printer. Franklin's achievements as a master printer were little above the average of the period in which he was actively engaged in printing (1718-1749) — a period in which there was in no country any printing that could be called good. De Vinne rose far above his contemporaries in typographic achievements. No other American printer is his compeer in fame, except Isaiah Thomas, of Worcester. Thomas achieved a great personal success, but he left printing as an art exactly where he found it, while De Vinne created a new form of typography — the form most commonly used today, which, we believe, will predominate until, perhaps, illustrated printing from typographical raised surfaces may be superseded to a large extent by offset lithography and intaglio processes of printing.

While achieving fame as a printer De Vinne placed himself on a plane of intellectuality which no other American practical printer, except Franklin, had reached. As a body, the thirty thousand master printers of North America and the nine or ten thousand master printers of Great Britain and her possessions are singularly uninfluential in those vital civic, social, artistic, literary and scientific activities which uphold and forward cultural civilization. That printer is a *rara avis* whose name is found upon the rolls of societies whose objects are intellectual. Even in those societies which are organized to maintain and forward the typographic arts in their relation to the book — the Bibliographical, the Grolier, the Caxton, the Odd Volumes, the Carteret and other book clubs — the printers do not constitute one per cent of the membership. Either holding the keys of the treasure house of knowledge or with their hands (in these latter times) on the most effective lever of commerce — practicing the art which is by far the most important to civilization — the master printers and their employees have now no better status in the nation than is enjoyed by those who are in industries which furnish the relatively less important needs and luxuries of life — ministering to the body, while printing ministers to the soul, spirit, mentality and tutored imagination of mankind.

The printers as a body have become so mechanical minded, and so oblivious of the prime intent and power of their occupation, that it is a question whether it is not a waste of effort to attempt to discuss with them any of the elements of their occupation other than product and profits, things which necessarily interest the least intelligent of wage workers as vitally as they do the more intelligent persons. It is true that the printers have as intelligent a view of their occupation as a source of profit as is possessed by any other industrial group; but there is a world of difference between mere intelligence and an intellectual grasp of any human activity. Intelligence, other than that which is not instinctive, is acquired by training and observation, and the extent of it is dependent upon environment. Savages, according to their needs and environment, are highly intelligent. The whole zoölogical world is highly intelligent. After reading Faber, what man dare assert that he has more intelligence than the wasp or myriad other insects?

Something more than intelligence is necessary to one whose purpose is to advance cultural civilization. Intelligence is a temporary overcrowded camp to which the majority of men attach themselves as they journey from birth to oblivion. These men may be and generally are alert enough within the range of their mental outlook. Intellectuality is an uncrowded abiding place, "not made with hands, eternal in the heavens," the foundations of which were laid by centuries of our predecessors, and which is given to us to preserve, extend and improve. The merely intelligent man sprints through life, as though life were the ultimate goal, while the intellectual man realizes that his influence and his work may be projected into eternity. "Life is short, but art is long," as was said four hundred years before the Christian era. The intellectual man has a vision of the Past upon which he bases his aspirations for the Future. He has Vision. "Where there is no vision, the people perish," said Solomon; and it is indeed a very practical saying. In 1865, when De Vinne founded the Typothetæ of the City of New York, there were two hundred and three printing houses in the city, several of which were of greater extent than that in which De Vinne was a partner. The proprietors of these were seemingly at the time more important men than De Vinne. In 1915, when the fiftieth anniversary of the Typothetæ was celebrated, it was discovered that only nineteen printing houses had survived. Of these five have since disappeared. Except De Vinne, the owners of the other plants existing in 1865 have entered into oblivion, with all the work they did, leaving no estate or benefit to posterity. They were intelligent and they were "smarter" in fact than De Vinne, but De Vinne had joined intellectuality to intelligence and he lives forever.

Printing is the only occupation absolutely necessary to the intellectual life of mankind, that is, civilization. And so great are the need and the demand for cultural growth and for satisfactions (wise or unwise) of myriad minds, that printing has become one of the more extensive industries. Whether it is fifth or sixth in volume of product value matters not, for its greatness is not to be measured in dollars, but in an inner, abstract and mentally compelling power which is utterly lacking in the product of any other industry. It is the only industry of statistical rating which a man or woman may practice with intellectual enthusiasm, unfathomable sentiment and boundless pride. It is the only industry so-called which has an entrancing history, a noble lineage and scientific pedigrees of its products. How, then, can we explain the ugly fact that the persons who have been "duly apprenticed" to printing, and have, from doing the chores, advanced to the control of printing houses, are as a body in these times properly rated in the same category with those whose occupations do not minister to the intellectual needs of the world? And how is it that in our time the chief honors of printing as an art must be awarded to men who were not "duly apprenticed" and never did the chores of a printing shop — such men as William Morris, Cobden-Sanderson, and others who established private presses, and our own Bruce Rogers, Cleland, Goudy and others, all of whom came into printing out of other easier pursuits, from sheer love of typography and appreciation of the opportunity our art would give them to express themselves intellectually and artistically, as D. B. Updike has done, making his Merrymount Press the most notable now in the world from every point of view, except that of quantity — which is merely a matter of machines? The career of De Vinne answers these questions and points the way in which the young printer should walk who would achieve a lasting success, a fair measure of fame and fortune, and the inestimable advantage of finding one's business his chief delight. De Vinne was not the discoverer of these felicities — rather a rediscoverer of the manner of life of certain printers whose careers glorified the brightest and most inspiring periods in the history of printing. There were times when Aldus Manutius and his son Paul were the most learned men in Italy, and when Robert Estienne and his son Henry were the most learned men in France. There were times when the printing houses of Gryphius, of Froben, of Badius, of Plantin, of the Elzevirs, of Cave, of Strahan, of Bowyer and of Franklin and many others,

were intellectual centers in which the printers were the patrons, and took equal pride in the literary merits and the typographical artistry of the products of their printing houses; good craftsmanship and culture going hand in hand.

Theodore Low De Vinne was born on December 25, 1828, in Stamford, Connecticut. He had the advantage of good parentage, inheriting a love of learning. His father, Daniel



De Vinne in 1847.



De Vinne in 1860.



De Vinne in 1880.



De Vinne in 1896.

De Vinne, was a Methodist preacher, born in Londonderry, Ireland, in 1793, brought to this country in his infancy and residing until his eleventh year in Charleston, Montgomery county, New York. He was a schoolmaster in Brooklyn in 1812. He was ordained in 1819, and the rule of his church caused him to preach in many communities in New England, New York and the southern States. He was proficient in Latin and Greek, taught his sons Latin (which proved helpful in later years to his son Theodore) and wrote, among other works, "The Irish Primitive Church," which is authoritative on the life of St. Patrick of glorious memory. He married Joanna Augusta Low, a fortunate choice, for her character strongly influenced her children for good. He had six sons and two daughters. Four of his sons became printers and two were bookbinders. An acquaintance with the Harper brothers, all active Methodists and all successful printers, probably determined the vocations of the De Vinne lads. John, the eldest, entered the Harper establishment as apprentice about 1835, and it is related that it was on this occasion, accompanying his father and his brother, that Theodore, the second son, then aged seven years, first entered a printing plant. One of the good Harper brothers presented Theodore with a book, and it is evidence of his respect and love for books that he preserved this gift all his life, and was fond of showing it to his friends. Theodore attended village schools in Catskill, Amenia and White Plains until his fourteenth year, 1842, when he began to learn the printing business in the office of *The Gazette*, Newburgh, New York, the owner of which was a literary printer. In 1848 he ventured to New York, working in several printing plants, in newspaper composing rooms and in a stereotype foundry, until in 1850 he was fortunate enough to be employed as a journeyman compositor by Francis Hart, a fine man and a model employer, in whose printing plant De Vinne found his life's work.

Francis Hart was a decisive influence in Theodore's life. He was born in New Bedford in 1815; entered the printing plant of an uncle in that city at the age of twelve; and started his own plant in New York in 1843, at 1 Pine street; later, in 1845, he was at 106 Broadway, and in 1847 moved to 2 and 4 Thames street. It was there young De Vinne first worked for Hart. In 1851 the business went to 117 Liberty street; in 1853 to the corner of Washington and Cortlandt streets; in 1873 to 63 and 65 Murray street, corner of College place; in 1887 to 393-399 Lafayette street, a splendid edifice. In 1849 Hart advertised his business for sale for $7,000, and printed an inventory from which it is learned that he had one Hoe cylinder press, 23 by 28 inch bed, operated by hand wheel, three hand presses and a Gillman card press. The plant was illuminated by five camphene lamps and twenty candlesticks. The reason for selling was the desire to "engage in some active, health-promoting business, in order that before he (Hart) dies he may enjoy the pleasure of eating and drinking in moderation, without suffering the pangs of dyspepsia, and that he may know what it is to have elastic spirits and a clear head, if indeed it is not too late." The business was good, but Hart was really an invalid and down hearted, not knowing that as he penned his lamentation a young man, working about the town, was heading toward 4 Thames street with a panacea in his head and heart and hands for all of Hart's troubles.

Shortly after entering Hart's employ young De Vinne became foreman. While foreman his younger brother, Daniel Simpson De Vinne, was entered as apprentice, and he found his life's work with his brother. In 1858 Theodore was offered an opportunity to buy an old plant, or start a new one, in Ogdensburg, New York, and he had almost decided to accept, and to take his brother Daniel with him, when Francis Hart interposed with the offer of a junior partnership, which was probably the decisive day toward success for De Vinne. Forthwith new stationery and new signs were ordered for the firm of Francis Hart & Co.

In 1877 Francis Hart passed on, and the *Tribune* of April 26 states that

> He lived to preside at the head of one of the largest printing houses in the country, and to enjoy the ease and leisure that follow well directed industry and acknowledged ability. Early in life he drew around him many faithful workmen whose friendship endured to the last. He maintained always a high reputation for fidelity to all his engagements, both in business and in social life. He was a clear thinker and a brilliant talker, overflowing with wit and pleasantry.

Clearly, the panacea brought to Hart's plant by young De Vinne was efficacious, and it was equally advantageous for the owner of the panacea that he fell in with such a model employer. Many an employer might have failed to discern the value of De Vinne. Here, however, the pleasant relations of mutual appreciation profitably prevailed; and the fact that when young Daniel De Vinne was entered as apprentice with Hart he at first resided with his employer, whom he learned to love, indicates the fine relations between employer and employees in that plant, which indeed was one of the sources of its virility.

From the will of Francis Hart we learn that in 1877 De Vinne owned a one-third interest in the firm, and from this fact we can measure the results of the junior partner's efforts. The will directs that the firm shall continue and is solicitous that De Vinne's interest shall be protected. "In case for any reason a dissolution of said firm or a sale of my interest therein should become necessary, then I direct that special care be taken that Mr. De Vinne's interest in the business and property thereof (one-third) shall not be unnecessarily injured or endangered." Again, is not this fine?—"I expect Mr. Brown and my nephew to repose great confidence in the integrity of Mr. De Vinne, and in his advice as a printer." After leaving to the widow his real estate and household effects, it is directed how De Vinne may acquire the interest of the estate in the printing business. Out of the profits of the business a sum

of $40,000 was to be accumulated and invested for Mrs. Hart, and legacies amounting to $21,150 were to be paid gradually, "then I give and bequeath to said Theodore Low De Vinne all my right, title and interest then remaining in the property and business of said firm." The terms of the will were duly carried out and $61,150 paid as directed in six years, whereupon the firm of Theodore L. De Vinne & Co. was formed, consisting of De Vinne and his son, Theodore Brockbank De Vinne. In 1908 the elder De Vinne retired from the active management of the corporation and the De Vinne Press was then created, of which he was president; T. B. De Vinne, vice-president, and J. W. Bothwell (who has been with the house from boyhood in all capacities from apprentice up), secretary and treasurer.

In 1872 De Vinne became printer of the *St. Nicholas Magazine*, and in 1876 of *Scribner's Monthly Magazine*. These were the most important transactions of his business life. In 1873 Francis Hart was in Europe enjoying the "leisure and health-promoting" occupations he had sighed for vainly in 1848. When informed by letter of De Vinne's efforts to secure the printing of *Scribner's*, he promptly cabled the advice not to undertake a task too great for the capacity of the plant. "Too late; it is done!" was De Vinne's reply. Eight years later the house of Scribner ceased its connection with the magazine, which continued as *The Century Illustrated Monthly Magazine*, under the same artistic and editorial control. The magazine owners had selected their printer wisely, though at that time De Vinne's reputation as a printer was quite local;



The De Vinne Printing House, erected in 1886 at Nos. 393 and 399 Lafayette street, New York; owned by Theodore Low De Vinne, and wholly devoted to printing, electrotyping and bookbinding. De Vinne's private office was on the second floor, in front, at the extreme left.

but the more important phase of the transaction was that it brought De Vinne into intimate relations with a brilliant group of progressive artists and scholarly editors, whose influence confirmed his bent toward literature and scholarship and interested him in the higher phases of the graphic arts. Besides, the printing of the magazine placed the plant on a manufacturing basis. Without it a hundred or more fugitive orders would have to be found and disposed of, entailing great exertions and involving much detail, which might have deprived De Vinne of the leisure which was necessary in order to permit him to pursue his studies and write his books.

De Vinne's eminence as a printer was established by the ultimate typographical perfection of *The Century Magazine*. No other literary periodical with a large circulation has been printed so admirably. One or two of our present-day periodi-



Entrance to the De Vinne Printing House. At the left is De Vinne's printer mark. At the right is the motto *aere perennius* (More enduring than bronze), with seven books, which De Vinne used on his bookplate.

cals exhibit equal skill in type composition and presswork, but, because their literary form is subordinate to the exploitation of advertisers, they necessarily lack the simplicity and typographical restraint which must ever be the chief charm of good printing. They also lack the character which engravings done by the supreme master of the art of wood engraving gave to the pages of *The Century*. This typographical superiority was not achieved immediately or easily. The contract to print *Scribner's* was given to De Vinne because in 1876 he was not only the best printer in America, but also because he was, at the age of forty-eight years, still at school in typography, eager to advance. He was, it would seem, the only printer in America at that time who knew that there was an art of printing which had its earlier masters and masterpieces. At this juncture, encouraged by the owners of *The Century*, wood engravers were bringing their art to an hitherto undreamed of perfection — the grand climacteric of that art! The guiding spirit and exacting critic of the sublimated art was A. W. Drake, art director of the magazine. The method of printing, the paper and the ink then in use were not equal to the task of giving to the public the exquisite quality of the engraving as shown on the engraver's proofs. Drake demanded that these limitations be overcome by De Vinne. That Drake wanted perfection in printing is shown by the remark of the president of The Century Company, "Do you know, Mr. De Vinne, what I am proposing to do? I am proposing to make you the foremost printer of your time!" and to this distinction De Vinne advanced. He was the first to print on hard packing; thus getting on the paper the exact value of each line in the engravings and in the types. Hard packing necessitated a more rigid impression, and more powerful printing presses had to be made to order. Printing inks were made to give results in rapid printing equal to those obtained by the stiff wood-cut inks used on engravers' proofs. Printing papers were not sufficiently fine in texture, and one side was coarser than the other, though made as fine as the best methods and the best machines permitted; after much experiment coated paper was invented for De Vinne, and first used by him on *The Century*. In those months, when a new kind of illus-

trated printing was being perfected — the De Vinne invention, now universally used — our master printer stood alongside his electrotypers and pressmen, by day and night, in the critical periods, suggesting, experimenting, encouraging his helpers, until at last perfection was attained, the engravers were grateful and astonished, and *The Century* became a typographic



Gold medal presented to Theodore Low De Vinne by the Typothetæ of the City of New York on January 17, 1902. The sculptor's original model and the steel dies from which the medal was struck are in the Typographic Library and Museum of the American Type Founders Company in Jersey City.

masterpiece, done under factory conditions and always on time, by a staff of compositors, electrotypers and pressmen such as had never before been organized. They had relearned their respective crafts; wherever one of them went he was readily employed as a man trained by a great master of his art and mystery, truly "the foremost printer of his time." De Vinne was the acknowledged printer par excellence of illustrated works when process engraving began to dethrone wood engraving — at its finest as it virtually departed as an art — and he set to work again to accommodate paper, ink and presses to the new problem. He regretted the passing of the wood engraving, but soon astonished the world by the results he produced from process cuts, when printed on the coated paper made first for him by the Warrens, of Boston.

The artists of *The Century,* and the engravers, the editors and De Vinne, grew into a close intimacy. He responded to these higher intellectual associations, and as his mental vision broadened his aspirations to excel as a printer and to bring his brother printers to an intellectual view of their art were intensified. From the time of De Vinne's first association with the staff of The Century Company all his printing took on a superior character, whether book or commercial printing. His was the one printing plant in which presses were never idle. Buyers of printing were frequently on a waiting list — it was an honor to have the De Vinne imprint on printing, for then there was a vast distance between De Vinne printing and the second best. Our recollection is that no firm disputed De Vinne's ascendancy until the Bartlett-Orr Press was established in New York in 1891, and then only in the commercial catalogue field and printing by the method invented by De Vinne.

Where had De Vinne gained the qualities which made him indispensable to the success of *The Century?* Except that he had a scholarly father, who had instilled in him a love of reading, De Vinne's youthful opportunities were no better than those open to every youth entering upon printing as an occupation in New York city in 1848. He was required to work twelve hours a day, and he was no idler. At this time the wisest thing he did was to make his evenings profitable. *The greatest dividends of life accrue from a wise use of one's leisure time.* De Vinne did not belong to the numerous class of "intelligent" mortals who "have no time to read," but have plenty of time to idle away. We find him enrolled as a member of the New York Typographical Society and reading his way through its library of some five or six thousand books. This library was on the corner of Broadway and Chambers street. Further uptown was the new Astor Library, then the best in America. Young De Vinne was there night after night; in the days of his success he frequently spoke of the value to him of those evenings. Eager to learn, he was just as ready to teach. The first public mention of him we find in 1859 in *The Printers' Miscellany,* in which his name appears as editor. He was then thirty-one years of age. He contributed articles on the history of printing, described new inventions and advocated the education of apprentices. At this time he began to study and make notes for the history of printing, which he completed in 1876. To make his studies more complete he acquired a knowledge of French, German and Italian. From 1859 until 1910 De Vinne was a more or less frequent contributor to the literature of printing appearing in the printing trade journals and other periodicals. In 1862 he compiled a "Price List of Printing," which was adopted for a time by the printers of New York, Philadelphia and Boston. In 1864 his "Profits of Book Composition" was printed by the Master Printers' Association of New York. In 1871 he published his comprehensive "Printing Price List," 459 pages, a most thorough compilation. He was indeed the originator of a system of price finding and he practiced profitably what he preached. His chief literary works are: "The Invention of Printing" (1876), which still remains the most important and best book on that subject in the English language; four text books, "Plain Printing Types" (1900), "Correct Composition" (1901), "Title Pages" (1902) and "Modern Book Composition" (1904 — he was then seventy-six years of age). Although many changes have been made in printing processes, these text books are still the best in our language. In 1910, when eighty-two years of age, De Vinne issued his "Notable Printers of Italy during the Fifteenth Century," a handsome volume which fittingly crowns the arduous altruistic labors of fifty-one years. No other author since the beginning of printing has contributed so much to its literature as has De Vinne. More than ninety titles bear his name, ranging from large and elaborate volumes to magazine articles, not including second editions and reprints. While his literary work was a pleasure to him, it had a profound educative influence, and brought him into harmony with the earlier master minds of typography, whose careers he was emulating, and it undoubtedly gave him an exceptionally high status with his clients and as a citizen.

De Vinne, industrious student and busiest of working partners as he was, found time to associate himself with other members of his craft to advance the general interest. The majority of master printers then, as well as now, managing small or large plants wrapped themselves in the chill mantle of narrow selfishness, and pottered through their lives, missing the finer aspects of their business life, and injuring their most selfish interests by lack of broad business fraternalism. Time and money without stint were given by De Vinne to make the printing industry profitable to all engaged in it, and to make it respected by the public. The first record we find of his activities in this phase of his life's work is in 1861, when at the age of thirty-three he acted as secretary of a series of meetings of employing printers who desired betterment of conditions. On February 22, 1862, he was a speaker at a banquet that grew out of previous conferences at which representatives attended from Boston, Philadelphia, Baltimore and Cambridge. This was the first interstate conference of master printers in America. The employing printers dined in public again in 1863 and in February, 1864. A report of that affair states that "the secretaryship continues to be filled — ably too — by Theodore L. De Vinne, who read an interesting

address in vindication of the claims of Holland to the invention of printing," an opinion which he subsequently reversed in favor of Gutenberg and Mainz. A scale of prices compiled by De Vinne was then in use by the better plants both in New York and in Philadelphia. Out of these meetings in the sixties first the New York Typothetæ and finally the United Typothetæ of America were evolved, and at all times to the end De Vinne was a leader in them.

De Vinne was one of the founders of the Grolier Club, which has been made famous by its work in honor of printing. He printed its first book, "A Decree of Star Chamber," concerning printing. Its original price was $2; now a copy is worth at least a hundred times that much. For the Grolier Club he also wrote and printed "Historic Printing Types." "Title Pages as Seen by a Printer," and "Notable Printers of Italy during the Fifteenth Century." These will live as long as men love and cherish books.

In 1902 the Typothetæ of the City of New York had a medal struck in honor of its founder. The sculptor combined in it the portraits of De Vinne and Franklin. In 1910 his friends and admirers presented a life-size bronze bust of him to Columbia University, a bronze replica of which is in the Typographic Library and Museum in Jersey City. During the term of President Low, Columbia University conferred on



Bookplate of De Vinne with motto, "More enduring than bronze." De Vinne had an extensive library, collected from a typographical point of view. This library he referred to as his schoolmaster. He was a student always — most of all when he was acknowledged to be a great teacher.

De Vinne the degree of Master of Arts. Yale University had awarded him a similar honor. In conferring the honor, President Low said: "As you are thus the master of the art preservative of all arts, and because you have shown yourself a scholar in everything related to it, I admit you to the degree of Master of Arts of this University."

De Vinne was not a genius. Like Franklin he had good natural talent, but, surrounded by men of equal talents — like Franklin in a wider field — he excelled them all in the use of his talents, and in the cherishing of an Ideal. Men not inferior in natural talent, who in their day filled a greater space in printing enterprises, have sunk into oblivion, and the world has been made no better if no worse by their labors. De Vinne regretted that so many of those with whom he associated in printing fraternities lacked vivifying Ideals. Writing in October, 1913, he said: "Printers should be inspired with more love and admiration for their trade. When any printer merely follows his trade he makes a serious mistake. I would go even further in saying that a prosperous printer will be more successful when he can inspire the buyers of printing in all its forms with the understanding that meritorious printing is really a worthy branch of the fine arts." This is one of the last utterances of the greatest authority in America on the history, art and literature of printing, and the matured advice of one who left an estate said to exceed one million dollars, all earned by printing. This sentiment and the result of its application in the life of De Vinne is the indictment of the printer careless of the history and literature of his great occupation, whose fate is oblivion.

As an employer De Vinne was at his best. He took a personal interest in his apprentices, and from his plant have graduated not a few master printers, as well as others holding executive positions. For several years he maintained a profit-sharing system, which worked well until the attitude of the Union caused its abandonment. When certain old employees conceived their duty to their Union paramount, and left his employ in a strike, De Vinne shed tears of sorrow at the parting. His practice was to say a pleasant word to every employee he met for the first time in the day's work, either in the morning or toward the evening. Those who grew up in his plant were thoroughly trained, and their services were in great demand. Among other employers no other recommendation was required than that the applicant came from the De Vinne plant. He also actively interested himself in the lives of his men outside the plant, aiding them in sickness, especially the lads. Men who have passed most of their lives in the De Vinne plant testify that all good workmen loved De Vinne, and many a time he has been called "a prince" of employers. Deep attachments were the result, and there was a family of one of his employees much beholden to him for liberal sympathy, in which he was called "the angel." These, we hold, are by no means trivial allusions, for they illustrate the goodness of his heart and its special susceptibility to what may be called a masonic-like or fraternal sentiment toward all who work with the types.

The most impressive fact in the life of Theodore Low De Vinne was his persistent upward progress. His aspirations and mental activities and enthusiasms knew no ebb. His fame was always in the ascendant. His best work was done at an age when men — even those of superior capacity — have usually lost enthusiasm and are losing their place in the current of affairs.

Eminently practical, decisively technical, a safe and sound financier, the most consistent amasser of just profits among printers of his time, he had the qualifications which are essential in the makeup of that grim individual, the hard-headed business man. He confined his efforts and studies and he devoted his time to the promotion of Printing, to the exclusion of other activities; but this concentration and "strict attention to business" which too often narrows the mind and sours the dispositions of many so-called successful men, and finally strands them, bankrupts of happiness and slaves of routine, on the shores of eternity, cultivated in De Vinne's life a constantly increasing enthusiasm for his Art, which brought unwearying pleasures to his mind, and gradually blossomed into a splendid reputation.

At every angle De Vinne's life was a success. As head of a family, kind and generous; as an employer, just, tolerant, paternal and fraternal; as a citizen, unexcelled in probity; as a business man, wisely economical; as a guide and mentor of printing fraternities, modest to a degree, earnest in action, indefatigably loyal, and as Master of his Art, an inspiration to all craftsmen engaged in or allied with typography. This is a carefully weighed estimate. The habit of praising discriminatingly is not so much practiced as of old. While willing enough to see greatness in men of the past, we are now prone

to overlook the same distinction among contemporary men. It is part of education to recognize greatness on sight. Many of the printers of America venerate the memory of De Vinne, and the measure of their veneration is the measure of their status as printers.

His life proved again that business — buying and selling and manufacturing — may be made as noble and as fertile with Service to the community as any of the learned professions or fine arts. He idealized Printing, and that Ideal was the firm foundation upon which he built his Reputation. Master of its history, he appreciated the greatness of his occupation, and made it respected by others. He knew that he was a Master of a civilizing force which is second to none, and that it might be expressed by exquisite art. Thus he enjoyed every laborious day, and through each day he advanced toward his ever-improving Ideal, for, like all great characters, he knew, to quote Carlyle, one of his favorite authors, that "the greatest of faults is to be conscious of none."

We have here endeavored to portray such phases of the serene yet strenuous life of this great printer as will illustrate to those who did not know him personally how much men may honor themselves by understanding his character and appreciating his achievements. There are hundreds of young men in printing today who have the ability, if they have the spirit, industry, principles and enthusiasm, to follow in the footsteps of this Master among Printers, and who by making him their model may transform sordid business into ideal pleasure, and make their lives successful in a good degree in all its spiritual and mental and commercial phases, as did Theodore Low De Vinne in the superlative degree.

HOLLAND ELECTED PRESIDENT OF A. A. C. W.

Louis Holland, of Kansas City, Missouri, was unanimously elected president of the Associated Advertising Clubs of the World at the annual convention held in Milwaukee, June 11 to 15. Mr. Holland was elected over Bennett Chapple, of Middletown, and on Mr. Chapple's motion the vote was made unanimous. Two Chicago men were named for the presidency, Homer Buckley and Charles Henry Mackintosh, the retiring president, but both withdrew. The new president has been active for many years in the affairs of the A. A. C. W. and is well qualified by ability and experience to fill the position. He is president of the Holland Engraving Company, of Kansas City. Jesse H. Neal, executive secretary of the Associated Business Papers, Incorporated, New York city, was unanimously elected secretary-treasurer.

The keynote of the convention was the decision that advertising men and women must play a leading part in the restoration of prosperity and peace to the world. Prominent speakers emphasized this point in addressing the general sessions and departmental meetings of the convention on the various phases of advertising and of business in general. Three thousand delegates were present, representing the United States, Canada, England, Switzerland, India, Mexico and China.

Atlantic City was chosen as the convention city for 1923. The invitation of Sir Charles F. Higham to hold the 1924 convention in London, England, was endorsed. This endorsement will be placed in the hands of the 1923 convention with a recommendation for its approval. Chicago has promised to send one hundred delegates to London.

Milwaukee was voted "the ideal convention city" by the delegates. The local committees had spared no trouble or expense in decorating the main business streets and in providing an elaborate and enjoyable program for their guests. In arranging the program of entertainment care was taken that none of these features should conflict with the business sessions.

Several changes in the organization of the A. A. C. W. were adopted to increase the efficiency of the association in dealing with the problems of modern business. The recommendation of President Mackintosh that the Executive Committee of twenty members should be reduced to seven was adopted. Each member of the new committee will represent a phase of association work. His report also recommended that the A. A. C. W. should create greater interest in advertising clubs through educational and Better Business Bureau work. To carry out this work he recommended that four field secretaries be appointed. Each of these secretaries will have a restricted territory and be required to visit each club in his territory four times a year, and, if required, help organize educational work and membership drives and give personal service and counsel.

The A. A. C. W. has enjoyed a healthy growth during the past year. Individual membership has increased from 23,986 to 25,872. The number of local clubs has grown from 213 to 255. The surplus funds on hand, according to the president's report, amount to approximately $37,000, an increase of more than $8,500 over the report of the previous year.

The National Vigilance Committee is extending its work into rural communities and is doing good work in investigating and exposing fraudulent investment schemes. The number of Better Business Bureaus has been increased from 30 to 36. These bureaus are local vigilance committees where paid secretaries handle the work. The annual budget for the support of this work has been increased from $400,000 to $500,000.

"PROCESS ENGRAVING"

A recent addition to the list of available books on the engraver's art is "Process Engraving," by Edward S. Pilsworth. It is an interesting and readable book, though the notice on the paper jacket might lead the reader to expect too much. The notice reads: "Both a history of the engraver's art and a thorough review of the processes employed today are embodied in this book."

No photoengraver would expect to find a complete history of process engraving and a thorough review of all the processes in use today in a volume of 168 pages. We do not believe the author would claim as much as his enthusiastic press agent. Nevertheless, we believe that the layman who wants to learn something about photoengraving will find this book interesting and understandable. Undoubtedly many practical engravers would also find it useful.

The history of engraving is briefly sketched in the introduction. There are two errors in this history. The invention of the white line in wood engraving is credited to one "Berwick" and the invention of the halftone to Meisenbach. The error of crediting Meisenbach with the invention of the halftone is so widespread that we feel called upon here to say a few words on behalf of Stephen H. Horgan, who was making halftones for the *New York Daily Graphic* in 1880, three years before his German competitor patented another and different method of halftone making. In justice to the "dean of photoengravers" and to combat the notion that every worth while idea is of foreign origin, we have digressed somewhat.

The book discusses only the two most familiar processes, line and halftone engraving. These processes and the equipment used are described in a clear and interesting way, with many illustrations to make the text clear. While the less familiar processes have not been touched upon, their discussion in a handbook of this size is hardly essential, as the average user of plates, for whom this book is chiefly intended, uses halftones and line engravings almost exclusively. Those who are interested in either a practical or a theoretical way in other processes can find the information they desire in bulkier and more expensive volumes.

"Process Engraving," by Edward S. Pilsworth. Published by the Macmillan Company, New York city. May be secured through The Inland Printer Company.



A Michigan stream awaiting the photoengraver fisherman who attends the Annual Convention of the American Photoengravers Association, to be held at Grand Rapids, July 20, 21 and 22, 1922.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs" and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

Author "Effective House-Organs" and "Effective Direct Advertising."

NOTE: *This subject of writing copy, to use the parlance of the advertising world, is the question all too often taken up at the very outset in preparing to become a producer of direct advertising. With our series of articles on the general subject of preparing direct advertising for our own use and the use of our customers, we find eight steps have been taken prior to this: First, an analysis of the defect of so much direct advertising* — LACK OF CONTINUITY. *Second, the* LIST, *its importance, how producers can help in compiling correct lists, etc. Third, the* PHYSICAL CLASSIFICATIONS AND THEIR APPLICATIONS. *Fourth,* RETURNS *from various physical classifications. Fifth, the* INTERRELATION OF DIRECT ADVERTISING *with all other forms of advertising and with business in general. Sixth,* ANALYSIS OF MARKET, *and* PLANNING *direct advertising, including the evolution of the* IDEA *from the mental standpoint only. Seventh,* PLANNING THE UNIT OR UNITS *from the* MECHANICAL *and* PHYSICAL *aspects. Eighth, Planning* THE OUTSIDE *and the* COME-BACK *for different units.*

Writing Direct Advertising

Somewhere in the play "Faust" Goethe puts this phrase into the mouth of Mephistopheles: "And precisely where ideas fail, do words come opportunely into play."

If one were inclined to be facetious in opening a chapter on the writing of direct advertising — more so than the writing of any form of advertising, it must be admitted — we might take this phrase from the famous German author as a text. Surely in no other walk of life is the paucity of ideas so frequently disguised with a flow of words!

Writing direct advertising is important, but in the opinion of the writer it is necessarily secondary to: (1) Choosing the right list; (2) Analyzing the market and marketing conditions; (3) Deciding upon proper psychological appeal; (4) Planning the campaign and choosing the right physical piece or pieces. Putting words on paper comes easy to a large number of folks — witness the great increase in submissions of short-stories, poems and other so-called literary works, according to statements from the publishers of the day. It is natural, therefore, that producers of direct advertising are prone to rush into the field by the creation of a "Service Department." Pinned down to facts, this department consists of a young man who has a fecundity for phrasemaking, and the printer's *service* is to offer the services of this writer.

Here is a typical piece of direct advertising copy prepared by such a "service department":

> The Blank ———— combines artistic design, sound construction and moderate price. It makes its appeal to those who appreciate utility when expressed in terms of beauty.
>
> The Blank ———— here illustrated has a purity of line and a refinement of detail which makes it suitable for any living room which is furnished in good taste.
>
> The price is very moderate, which is made possible by the coöperative buying of the companies listed. They will be glad to show you this, or to answer inquiries by mail.

What is this piece of direct advertising trying to advertise? What is it trying to sell? Aside from the reference in the second paragraph to a living room one might think it was about an automobile. We will let you in on a secret, it was meant to sell an electric table lamp. But read it over again and in the blank space insert the word phonograph. Note how well the word fits. Read it once more but insert davenport, morris chair, or bookcase and see how it is still good copy — to read.

Perhaps, in your opinion, we approach the subject of writing direct advertising from a negative angle. Frankly we are approaching it from this angle in order to emphasize the enormous amount of money wasted through starting out to write copy as the first step in preparing direct advertising. The example quoted is what is called "trite" copy. To discover trite copy you eliminate your own brand name, or that of your clients' product, and substitute some other brand name or product in its place. If the copy will permit this elasticity it is trite copy, and is similar to all too much advertising prepared by a producer whose equipment is as indicated in our opening paragraphs.

Do not misunderstand, we are not finding fault with the printer as a producer of direct advertising, as a general rule. Some of the best and most effective direct advertising has been created within the offices and shops of printer-producers. When an advertiser produces his own direct advertising without outside aid, he may be guilty of innumerable acts of omission and commission, but as a rule he will not be guilty of writing copy of the character just described. The copy may be long and tiresome, but it will not be cleverly trite.

The two main subdivisions of all effective direct advertising copy are: (1) Human-interest, or the appeal to the senses and emotions of the reader; and (2) reason why, or the appeal to reason, rather than to senses or emotions.

Professor George Burton Hotchkiss, dean of the School of Marketing of New York University, has analyzed innumerable advertising appeals of the two general classifications just referred to, and gives us their general uses:

Human-interest copy is appropriate for use in direct advertising of: (1) Products for personal use, such as toilet articles, jewelry, clothing accessories, etc.; (2) Products for family use that help in the enjoyment of life: musical instruments, toys, and the like; (3) Products that touch upon personal safety or life and health of the individual or members of his family, such as insurance, safety windows, revolvers, fire-fighting equipment, etc.; (4) Products purchased frequently, such as gifts, silverware, books, flowers, and the like; (5) Nearly all foods and edibles, including smoking materials, especially when purchased for enjoyment, rather than for nourishment.

Reason-why copy is appropriate for use in direct advertising of: (1) Products bought for investment purposes, such as real estate, advertising, and the like; (2) Products bought for building purposes: roofing, wallboard, lumber, etc.; (3) Products bought for business, industrial and agricultural uses, such as machinery, tools, office devices, etc.; (4) Products bought not for their own value but as accessories: automobile accessories, tires, boots, shoes, etc.; (5) Products in fields where competition is keen, such as automobiles, etc.

No matter which form is used, however, there are three basic principles underlying the writing of direct advertising copy. These principles are: *Unity of appeal,* getting over into your reader's mind a unified, coherent, single impression. *Clarity of expression,* making your language so clear that it can not be misunderstood. *Correct emphasis,* the placing of the appeals in the order that will be most effective in reaching the largest number of readers. One specific instance will make clear the last named principle, and the first two principles, unity and clarity, are, we think, self explanatory.

Dear Sir:

If you have decided not to accept the invitation to ownership in this company, kindly return the book which we sent you twelve days ago, in response to your request, postage for which is enclosed.

If you have decided to accept our invitation, you will still be in time to secure one of the ownerships alloted to your State, if your application is mailed promptly upon receipt of this letter.

Here you have the appeal as it was first issued. It is the follow-up by a bond house to those who had received an elaborate book that had been sent upon request. The plan of the advertiser was to induce action by asking for the return of the book after a twelve-day interval had passed without an order. Results from the mailing of this piece were not up to expectations. Then without any other change than that the second paragraph was placed first and the first second, another mailing was made, with an increase in returns of forty per cent.

Correct emphasis means also the placing of the emphasis in the right manner, for all emphasis means no emphasis, and certain parts must be brought out in almost every piece of direct advertising in order to produce the best results.

In order to write copy that has unity, clarity and emphasis one must first know all about the product or service to be advertised, which means answering some such questions as these:

Is the product something new in formation or function?
Is its use familiar to possible buyers?
Is it a necessity?
Is it a convenience?
Is it a luxury?
How does it compare with competing services or products?
Does it represent a complete sale?
Does it represent a sale involving an accessory or additional sales?

A PRINTING QUESTIONNAIRE

that printers find helpful in building successful direct advertising

A. What is the nature of the merchandise or service to be sold?

1 New Product	Old Product
New Service	Old Service
New Market	Old Market
2 Utility	
3 Luxury	
4 Unit of Sale	
5 Amount each Sale	
6 Margin of Profit	
7 Seasonable or all Season	

B. What feature is there about this merchandise or service that will interest buyers?

C. What competitive literature already occupies the field?

D. Where are possible buyers or users located?

1 In Large Cities			
2 In Small Cities			
3 In the Country			
4 North	East	South	West

E. Are the possible buyers:

Male	Female

F. What kind of people are they?

1 Refined	6 Limited Educ'n
2 Average	7 Average Educ'n
3 Coarse	8 Broad Educat'n
4 Studious	9 Technical Edu'n
5 Superficial	10 Prof'l Educat'n

G. To what kind of appeal will they respond?

1 Aesthetic	7 Dominant
2 Bizarre	8 Subdued
3 Common-sense	9 Flashy
4 Humorous	10 Conservative
5 Scientific	11 Colorful
6 Economical	12 Quiet

H. What is their financial or social standing?

1 High	3 Fair
2 Good	4 Doubtful

I. Buying for whom?

1 Corporation	6 Wife
2 Company	7 Mother
3 Self	8 Father
4 Family	9 Children
5 Husband	

J. What is their annual income, budget, or appropriation?

$1,000	$5,000	$15,000
2,000	6,000	20,000
3,000	7,000	25,000
4,000	10,000	Or Over

K. Where will the printed piece be received?

1 Home	2 Office

L. When will the printed piece be received?

1 Day of Week	2 Time of Day

M. Where will the printed piece be read?

1 Home	2 Office

N. Who will open mail?

1 Office Boy	4 Proprietor
2 Mail Clerk	5 Maid
3 Secretary	6 Housewife

O. By what light will it be read?

1 Daylight	2 Artificial Light

P. Will it be handled by:

1 Clean Hands	3 Dainty Hands	
2 Dirty Hands	4 Rough Hands	

Q. Will the printed piece be submitted to:

1 Casual Observation	
2 Continued Observation	✓
3 Close Study	

R. How much money can be spent on printing?

S. What specifically is the printed piece to do?

1 Bring Inquiries	
2 Effect Sales	
3 Introduce Product	
4 Introduce Service	
5 Introduce House	
6 Introduce Salesmen	

T. Is there a limit to the mailing weight or space to be occupied? Yes

U. What should be the nature of the printed piece?

1 Book	5 House Organ	
2 Catalog	6 Envelope Stuffer	
3 Booklet	7 Illustrated Letter	
4 Folder	8 Broadside	

V. If a book, will it be carried in pocket?

Side	✓ Vest	✓ Inside

W. If a book, will it be kept for reference?

On desk	✓ In desk drawer ✓

X. What should be the nature of text?

1 Of Primary Importance	
2 Secondary to Illustrations	
3 Continuous Story	
4 Series of Short Articles	
5 Long Captions	
6 Short Captions	
7 Simple	8 Technical

Y. What type style does the nature of the appeal and of the printed piece suggest?

Z. Should the printed piece be printed in plain type or should it be decorated?

AA. What should be the nature of the illustrations?

1 Halftones from Photographs	
2 Halftones from Drawings	
3 Halftones, Highlight	
4 Halftones, Vignetted	
5 Halftones, Two Color	
6 Halftones, Three Color	
7 Halftones, Quadricolor	
8 Combin. Halftone and Line	
9 Delicate Line	
10 Strong Line	
11 Flat Color from Line Plates	
12 Line and Benday	

BB. What ink treatment does the character of the printed piece suggest?

1 Colored	3 Process
2 Tints	4 Black

CC. What Warren paper will best serve the purpose behind this printed piece?

1 Cameo Plate Coated Book	
2 Cameo Plate Post Card	
3 Cameo Cover	
4 Lustro Superfine Coated Book	
5 Warrentown Coated Book	
6 Cumberland Coated Book	
7 Silkote Dull-o-Enamel	
8 Printone	
9 Library Text	
10 Olde Style	
11 Cumberland Super Book	
12 Cumberland Machine Book	
13 Warren's India	
14 Warren's Thintext	✓

Direct Advertising is more than smooth phrases and attractive typography. If it is to be real printed salesmanship rather than mere publicity the printer-producer must keep in mind the points which have been listed in this questionnaire issued by the S. D. Warren Company.

Can its *use* be illustrated, or must it be described?
Is the product an experiment, subject to change in form, or nearly perfect?

Then the writer of the direct advertising must be able to answer these queries about the prospects to be addressed:

Who are the probable buyers?
Where are the possible buyers?
What are the possible buyers?
How can they be classified?
— either by different grades of products,
— or by the entire family of products.
What do they already know about these goods?
What do they already know about other similar goods?
How will they order?
— direct, through salesmen, or retailers,
or through wholesalers or other suppliers?
What is the size of the average order?

Coupled with these answers there must be a knowledge of language so as to be able to "put the right word in the right place." This has seldom been more impressively portrayed than in the booklet bearing that very title which is before us. It contains but five small pages of copy, printed on the inside in one color, but it surely tells the readers that The Eddy

Press Corporation, of Pittsburgh, is able to help a buyer and user of direct advertising through its knowledge of language.

The booklet reads:

The writer of advertisements is concerned chiefly with selling. It is important that his thoughts be concentrated on selling points rather than on sentence formation. His phrases should be filled with simple logic rather than rhetorical gems.

However, the secret of strength in writing lies in the art of using *the right word in the right place,* and the advertising writer must give due consideration to the principles of grammar if he expects to achieve clarity and strength of expression. A misformed phrase may obscure the most important statement in an advertisement. A colloquialism may not be understood outside the writer's own community.

There is often a fine distinction between words which are apparently synonymous, and an unfortunate choice can distort the true meaning of a sentence and rob it of its selling value.

The ideal advertising writer would probably be one who is both a keen salesman and a meticulous grammarian, but, unfortunately, the two characteristics are seldom possessed by one individual.

The professor of English, as a rule, is not qualified to write sales literature; and the advertising writer, engaged with the problem of creating sales, is prone to give insufficient attention to sentence structure.

Consequently, an arrangement which makes it possible for the advertising writer to obtain the suggestions of a grammarian is often very desirable.

* * *

For nineteen years The Eddy Press Corporation has rendered just such a service to its customers. Changes in phraseology which will clarify the meanings of sentences are suggested in the margins of proofs.

Faulty construction and incorrect usage are called to the writer's attention. He then has the option of accepting those suggestions which, in his opinion, will add to the virility of his copy.

THE EDDY PRESS CORPORATION.

This particular booklet arrived in an envelope bearing the title on the outside; we presume it was part of a series of booklets on the services of the Eddy corporation, and, if so, the series should have been well received.

The accompanying chart illustration from a series of booklets issued by S. D. Warren Company, Boston, Massachusetts, is very good in helping to decide on the appeal — human-interest or reason-why, the choice of language, the plan of copy to be used; in short a complete study of product, its raw materials, its use, the competing products, their advertising, what the sales force has discovered, what the trade journals in the field are saying, a number of more or less mechanical methods of getting the data before the writer of copy. Another of these automatic check-up charts is that published by Ross-Gould Company, of St. Louis, Missouri, specialists in the production of direct advertising. This chart, and also the Warren, both bring out phases of the general plan of campaign and analysis, as well as the writing of copy, which is necessary since the two are almost inextricably intertwined. The Ross-Gould copy-checking chart reads:

THE PROPOSITION
Make it: Attractive; Exclusive; Superior; Impelling.

STATEMENT OF THE PROPOSITION
Make it: Clear; Attractive; Convincing; Concise.

TERMS OF PAYMENT AND DELIVERY
Make them as: Attractive, Different, and Acceptable as possible.

SEQUENCE OF PRESENTATION
Put it in the order of: (1) Attracting attention; (2) Arousing interest; (3) Creating desire; (4) Convincing judgment; (5) Securing action.

ATTENTION
Use one or more of: Isolation; Perception of advantage.
Novelty of: Idea; Statement; Form; Proposition.

INTEREST
Use one or more of: Human appeal; Self interest (reader's); Promise of satisfying in best manner some strong need or desire of reader; Interesting style.

DESIRE
Copy should strongly depict: Pleasure of gratification; Pain of denial — or both.

JUDGMENT
(Intellectual doubts)
Copy should remove skepticism by: Recommendations; Testimonials; Guaranties; Money-back offers; Trial offers; Demonstrations; Samples; Explanation of working details; Length of service; Offers to prove; Comparisons; Reputation of seller; Prominence of users; Number of users.

OBJECTIONS
Copy should answer such objections as: "Won't"; "Can't"; "Oughtn't to" — buy this.
Cite: Price; Value; Terms; Credit; Discount; Premium; Exchange privilege; Extra service — repairs, etc.
Anticipate other vital objections, since the piece has no chance to answer objections as the personal salesman has.

ACTION
Make it desirable to act quickly by: Special offers; Time limit; Quantity limit; Prizes; Premiums.
Make it easy to act quickly by: Return envelopes; Return cards; Order blanks; Specific suggestions what to say or do.

LINE OF LEAST RESISTANCE
Make everything as easy to do as possible: Easy reading; Easy understanding; Easy action; Easy pay.

PRINCIPLES OF FAVORABLE IMPRESSION
Create most favorable atmosphere in copy as a whole or in each part.

PRINCIPLES OF HARMONY
Fitness of: Language; Appeal; Paper; Art, etc.
— to the character of the: Prospect; Proposition; Seller; Time; Place.

HUMAN PREJUDICES
Avoid: Egotism; Rank exaggeration; Debatable statements; Prejudices peculiar to class addressed, such as those of: Age; Nationality; Sex; Occupation; Social status.

CONDENSATION
Elimination of: Verbosity; Tautology; Irrelevancy; Undue repetition of thought.

CORRECTNESS OF LANGUAGE AND FORM
Grammar; Orthography; Punctuation; Paragraphing; Form of arrangement; Correct use of figurative language: Similes, Metaphors, Antitheses, etc.

GENERAL TONE
Natural; Strong; Positive; Convincing; Impelling.

STYLE
Interesting; Bright; Rapid; Learned, or Impressive — according to proposition.

OTHER CONSIDERATIONS
(Other similar considerations as to copy and plans arising from special requirements of each individual case.)

Stop here a moment and check the first example of copy herein with this chart and see where it fails! Not all written direct advertising, especially one unit, fulfills each of these functions and will be so built that it can be checked against this chart, but let's take an example. And to bring it nearer to home, let's take a piece of printer's own publicity. The one best example out of a sheaf of specimens comes from Croft & Wright, Toronto, Canada. It is an envelope-size folder or circular. Printed in three colors only, yellow, blue and black, on a blue stock. The outside *attracts attention* by picture and by written copy: "Keep the Wheels of Business Turning; Get Your Night Lights Burning." Nothing trite about that copy or treatment. A good approach to selling more printing — through selling more direct advertising — through selling more goods for advertisers!

Attention is thus transferred into *interest,* on the first fold:

Remember the days when you were burning the midnight electricity in an attempt to keep up with the demands that were made upon you? You couldn't have kept that up indefinitely, could you? You simply had to have a lull, a recess, a chance to think, to plan, to catch your breath, to overhaul your engines and get steam up so that you could run along at top speed, without fear of trouble, during the next great tide of prosperity.

Then on the first inside fold we find this, partly appealing to caution and *convincing our judgment,* and partly *creating our desire:*

But now — You have had enough of this easy, short-time existence — you want more action, more of the music of your business machinery, the hum of industry, the song of success.

Have you buried yourself in your shell-proof dug-out waiting for the storm to pass? Come on out and have a look around — the weather's clearing — and you will see every indication that you had better fire up and get the old bus ready for a record run. How?

Finally on the inside fold, which is reproduced on this page, we *secure action,* and *convince judgment.* The opening appeal is followed by ten concisely worded reasons-why. The only way this unit could have been improved, in our opinion, would have been by the inclusion of a return card, or data blank, to excite immediate action.

All the examples quoted so far have been of the reason-why type of advertising. This is the safe form, and by that we mean there is usually less chance of becoming verbose, or giving the prospect a hard-to-understand or poor impression. We are not foes of human-interest copy, in fact the writer is a great believer in it, under certain circumstances, and when it fits. An attempt to inject human interest into printer's direct advertising often results in "clever" copy; that is, copy so clever that its very cleverness is remembered rather than its appeal.

Here is one enclosure; we have omitted names, and have changed telephone numbers, otherwise the words are just like the original: "We have no regular solicitor to bother you, But — Oh Boy!! (Cartoon of small body, big-headed man running.) We'll be hot after that job of *Printing* if you'll just call us up! Home Main 605, Bell Apple 3281. We are equipped and rush jobs are a special delight!" Does that give you a very elevated opinion of the advertiser?

Here is another even more clever, and yet human-interest appeal of a printer. It is a blotter, apparently a stock design from a lithographing house, showing a peculiar looking stork, grinding his bill on an automatic grindstone; thrown in for good measure is another stock cut (printed) of a clown's head, with these words: "Only two kinds of printing done here — ours and others." The headline (copy) of this blotter is: "Reducing His Bill!" Under that we read this human-interest appeal:

> He's been toting little tots,
> For many, many years,
> Until his bill has grown so large,
> The old man tore the air.
>
> Now he's reducing his big bill,
> And father's feeling better;
> If you use *Printing* get in line,
> Our prices they are melting.

Way off to the left we read in small type, under the name of the proprietor of this printer, "Bill Reducer." *And this in 1922, A. D.!* The only other things on this little 6¾-inch blotter are a trade-mark the size of a dollar, a colored initial, four wavy-lined rules top and bottom with the word *Printing* cut in six times, and the telephone number! Thus we swing around the circle of copy, back to our opening paragraphs. You can take the copy on this blotter, insert any other product in the dictionary of business in place of *printing,* and it fits just as well! No wonder printers complain about lack of business, cut their prices and have no respect for their craft.

Strictly speaking, the examples quoted are more in the nature of humorous appeals than they are true human-interest writing. It has been the writer's experience that humorous appeals may be used, but always with extreme care.

Which brings us the final thought on writing direct advertising, the subject of brevity. "Very brief, and in large letters" is dinned at many writers of direct advertising. The fact is "brevity may be the soul of wit," but writers of direct advertising are supposed to be famous for wit! Use sufficient words — and no more — to tell your story interestingly, convincingly and effectively. Some writer unknown to the author has summed up the ideal length for copy when he said: "That writer does the most good who gives his reader the *utmost* knowledge and takes from him the *least* time."

Try for that ideal, both in your own copy and in that which you write for your clients.



Nothing trite or superficially clever about this copy. It's emphatic and to the point. Inside spread of broadside issued by Croft & Wright, Toronto.

WHEN THE PRINTER EMPLOYS COLOR

BY WALDON FAWCETT

"When may a color scheme of a label or package be copyrighted?" This is a problem which has puzzled many who are engaged in advertising and merchandising goods. While there is no hard and fast rule as to what constitutes an infringement on some one else's right to the use of color, the general principles followed by the United States Patent Office as described here by Mr. Fawcett will be of considerable assistance both to the printer and to his customer. The responsibility of the printer in this connection is also dealt with.



ANY are the complications that would be avoided by printers if all demands made upon them for the use of color were expressive merely of a desire on the part of customers for the impressive, the striking, yes, even the sensational, in typographical effects. If the object were simply to arrest the attention of the casual beholder, the printer's only responsibility, other than the purely technical considerations, would be to conjure a color scheme that did not too closely parallel other bursts of color emanating from the same shop or that had circulation in the same environment. However, there is no such simple code for the color printer. He takes on obligations, in many instances, by his use of color, and these are multiplying and growing in complexity with the progress of the graphic arts.

That the present-day printer has his own "rising tide of color," which is a liability as well as an asset, is due to the impulse, common to an ever-increasing number of buyers of printing, to rely upon color for something more than the capture of fancy. The more skilful and resourceful the employer of the art preservative, the less willing he is to have his favorite color or colors merely a temporary medium of emphasis. His ambition is to establish a property right in color. And he looks to the printer to help him do it, to help him by choice or combination of colors, by execution, and by isolation. Here is a task to test the enthusiasm of the progressive printer who tries to act as counselor or adviser to his patrons.

Aside from the moral obligation involved when a printer acts as trustee of color for a customer, there may be a legal responsibility. The courts have, on occasion, said some rather harsh things in criticism of printers who put out color jobs which had suspicious similarity to compositions of earlier date from other shops. Even more to the point, the federal judicial arbiters who are on guard against unfair competition, have declared, in effect, that it is the duty of an employing printer to see to it that his designers do not indulge in repetition of color layouts to the extent that a later comer will apparently be guilty of imitating what has been created for a prior user. Such is the disposition to deem the printer the partner of an imitative advertiser or packager that the conscientious printer now goes out of his way to dissuade the patron who borrows color inspiration even from an obscure foreign source.

It is difficult enough for the printer when a customer calls for a color scheme that will give individuality or "personality" to his trade literature and to the "dress" of his goods. Even more formidable is the specification when the order giver desires that color be so used as to distinguish and identify his product or his place of business, for the printer probably knows, what the customer so often does not know, that there is no trade-mark monopoly obtainable in mere color. At least there is no sanction for color alone and as such at the registration bureau at the United States Patent Office. But because the buyer of printing learns that he may copyright a label which, in the eyes of the layman, is nothing more than a badge of color, he is prone, in not a few instances, to think that the printer should be capable of a color combination that will be at his exclusive service as a private trade-mark.

More than a third of a century ago the United States Courts gave decision that a label of a single color apart from any name, figure or device with which it may be connected, can not be protected as a trade-mark. One of the earliest rulings was to the effect that a printed device produced by a combination and alternate arrangement of red and yellow spaces is not a valid trade-mark. A well known seedsman had his printer produce a red bag as a container for seeds, thinking that he could reserve that printed form to his sole use by means of a trade-mark registration, but the authorities at Washington refused to accept.

However, the seeming prohibition of a bald appropriation of mere color for trade-mark purposes, instead of operating as a handicap to the printer, is in reality an incentive to the would-be colorist to employ a capable printer and turn the problem over to him. Because it has always been conceded that the proper method of using color for merchandise identification is to employ the coveted color in connection with some definite arbitrary design such as a circle, star, cross, crescent or other figure or an advertising character or mascot as, for example, the Gold Dust twins. It is entirely possible to employ color so persistently in definite association with some characteristics of printing that in due time it will be the color rather than the typographical form which will serve the public as a clue to origin or identity.

Our official trade-mark censors have been wont latterly to allow considerable latitude to color when associated with typography or when made to serve as the background of a printed form. By way of illustration take the case of the purple disk or printed label which the Victor Talking Machine Company uses on its blue seal records. In the eyes of the average citizen that disk is essentially nothing more than a purple label or medallion carrying the title of a musical selection but distinguishable at a casual glance by its distinctive color. Yet that purple disk was formally approved by the United States Commissioner of Patents on appeal as a registrable trade-mark. The color of the disk in conjunction with its shape made an acceptable combination, just as a red star, a white cross or a green crescent evades the barrier placed against mere color. To sum up this angle of the subject, it may be said that color when impressed in a printed design can constitute a valid trade-mark, but Uncle Sam will not authenticate a trade-mark dependent solely upon the color of the paper or ink.

Because so many of the customers of the average printer look upon trade-marks and labels as interchangeable, or as one and the same thing, it may be necessary, under certain circumstances for the printer to point out that even the few restrictions that apply to the use of colors as trade-marks fail to apply in the case of labels. To qualify for copyright as a label it is only necessary that a tag, sticker, band, or wrapper shall describe the article of commerce to which it is attached. The color of a label has no more bearing on the eligibility of a label than has the size of the form, the type faces, or the weight of the paper stock.

But although the printer has a free hand in the use of color in a label he must, if he desires copyright recognition at Washington, see to it that there are some artistic characteristics in the colorful setting. Labels — and all that is true of labels applies with equal force to advertising prints — must be original, the result of intellectual labor founded on the creative powers of the mind. A label or a print which contain only an arrangement of printed matter naming and describing a commodity or giving directions for its use will not pass as an artistic production at the United States Patent Office. To express it differently, composition and typographical

design are requisite for a copyrightable label or print, no matter what the color embellishment. Merely what the censors term "the expected skill of the typesetter" does not supply what is accounted at Washington to be artistic merit. In line with this sentiment the highest authority at the patent office not long ago rejected a label comprising a Greek cross printed in red, surrounded by a yellow circle and with a column of descriptive matter upon each side. He said that did not involve an exercise of the creative powers of the mind but merely the work of a typesetter.

The printer who is called upon, when filling a print or label order, to exercise just enough artistry to put over a color scheme which forms the real objective may be puzzled as to the location of the dividing line between the creative production and the routine product of a typesetter. There is no hard and fast rule, but, generally speaking, the typographical arrangement which bears evidence of the work of a designer will receive a passport where the work of an unimaginative typesetter will fall short. Printed matter which is ordinary and printed in ordinary type is not likely to be freed of that stigma by the most gorgeous display of color.

Too great reliance must not be placed on color for that distinction which is the first requisite of a label in order to render it copyrightable. This was brought out a short time since by an experience of the firm of Taylor, Clapp & Beall. This buyer of printing is engaged in the marketing of white cambric and undertook to fulfill the obligation to describe its wares on its label by providing a label with a white color scheme. The head of the patent office upheld his subordinates in rejecting the label as not being sufficiently distinctive.

In the use of color there are vital considerations for printers quite apart from the functions that it is sought to have color perform as trade-marks and labels. Constant reiteration is convincing many business men that color printing will prevent or discourage substitution. But a goodly proportion of the number would have a colorful atmosphere not by a modest label or trade-mark but by causing a chosen color to dominate a package or a container. Given this recourse to color, the ethics which must govern the printer are those prescribed by the courts in prevention of unfair competition.

Whether a printer is endeavoring to create commercial attire unique in color arrangement or is ambitious to employ color without trespassing on the privileges of rival color claimants, it must be remembered that a property right in a color scheme can exist only where a pioneer user of color has used it so conspicuously and so long in advance of all competitors that the general public has come to regard the color or colors as characteristic of the original discoverer. There is another factor to be reckoned with in this same connection, namely, that one printed interpretation of color does not necessarily bar from the field other and different interpretations of the same color.

This last tenet of liberty in color printing was emphasized only a few weeks ago in the outcome of a rather notable controversy between Smith-Kline & French Company and the American Druggists Syndicate over the use of red printing ink as significant of aspirin. One concern packed its goods in a flat paper box bearing a red band. The container employed by the other house carried a red parallelogram. But despite the fact that it was shown that one brand of aspirin was known to the public as "red band" aspirin, a federal court refused to interfere with the other firm using the ruddy hue. The judges recalled that in the somewhat similar case of Omega Oil versus Weschler it was held that use of a green color on a wrapper or box of soap could not be enjoined. And they further reasoned that in the current case a solid red stripe or parallelogram which does not go to the edge of a box can not in any sense be called a band, conflicting with the use by another firm of a belt of the same color going around a box.

A detail to be remembered by the printer treading the mazes of color is that in a conflict over color possession it makes all the difference in the world whether or not the typographical features are reminiscent. In the case just cited of the rival reds the Court was swayed to its decision by the differences in the character of the printed matter set upon the red ground. The colors were matched, but the disparity of the printed copy did not indicate an attempt at counterfeiting. On the other hand, the William Wrigley Jr. Company on one occasion obtained redress against a competitor who had placed on the market chewing gum that not only imitated the Wrigley product in the color of the wrapper but in the style and color of the lettering and markings.

When rival users of printed matter flaunt the same solid color, charitable mentors may admit the possibility of a coincidence. But this assumption does not extend with the same force to a scheme of colors. Hence the moral for printers, that it is more satisfactory to originate a combination of colors and more dangerous to duplicate such a combination than it is to summon to service a single color, unless the color scheme is a most distinctive one. Reversing the reasoning above outlined, it is found that a departure in color will sometimes serve as an alibi for a printer who finds it necessary to produce text or illustrations somewhat similar to those employed by another interest and who desires to disclaim, in so far as possible, any desire or intent of deceptive imitation.

Within the past few years the Federal Trade Commission — so-called "supreme court of business" — has come forward as the most advanced and strongest defender of color rights in printing. This is, indeed, as it should be, since the federal business monitor was created to enforce the nation's newest and most drastic law against unfair trading. In no instance, thus far, has the commission disciplined a business house simply and solely because of the unauthorized borrowing of a color scheme in printing. But, in precedents such as the case of the Universal Battery Service Company, the commission has ordered a trailing competitor to "cease and desist" from the use of a color scheme in printed matter resembling that previously adopted and in use by a firm longer established in the same field. Nothing, it may be noted in conclusion, has done more to give color its deepened significance in the graphic arts than the drift of directory publishers, catalogue makers, etc., to "red books," "blue books," "green books," and similar selections from the rainbow.

THE HISTORY OF A FAMOUS PRINTING HOUSE

The house of Spottiswoode, Ballantyne & Co., Limited, of London, England, is known not only in Great Britain but throughout the world as an establishment which produces printing of character.

"The Story of a Printing House" relates the history of this famous establishment from 1739, when it was founded by William Strahan. The business was carried on under various partnerships until 1900, when it was incorporated under the name of Spottiswoode & Co., Limited, later becoming known as Spottiswoode, Ballantyne & Co.

William Strahan was one of the first printers to assume the risks of publishing, formerly borne by booksellers. He was a life long friend of Benjamin Franklin and enjoyed the acquaintance of many distinguished authors of his time. Among the works produced by Strahan were Samuel Johnson's Dictionary and Gibbon's History of Rome. His successors also have specialized in book printing, although in recent years commercial printing and lithography have been carried on by them.

As a specimen of bookmaking this volume is decidedly attractive in appearance. Printed on high-grade antique finish book paper with generous margins, the cover in brown with cream back, the title being tipped on, it is thoroughly in keeping with the reputation of Spottiswoode, Ballantyne & Co.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Enamel-Coated Plates That Will Keep

Publisher, Boston, Massachusetts, asks: "Is there any way of preserving enamel-coated zinc plates so that we can sensitize large sheets, when there is not much doing, and then guillotine off a piece the proper size when wanted?"

Answer.— If you will leave out the ammonium bichromate from the enamel solution when mixing it, and then coat, whirl and dry the zinc plates as usual, they will keep perfectly. They should be wrapped in soft white tissue paper and stood on their edges in a dry closet. When wanted for use a piece is cut off as suggested and bathed for a few minutes in a water containing about 2½ per cent of ammonium bichromate. After bathing the plates, stand them on a rack in the darkroom to dry, and brush them with a camel's-hair brush, or tuft of dry cotton, before putting them in the printing frame.

The Future of Colorwork

It has been customary for writers and lecturers in the employ of dry-plate manufacturers to blame the photographer, the etcher, the proofer and the inkmaker for the reëtching required on three-color process blocks, never admitting that the dry plates could be at fault. William Gamble, who is a disinterested and experienced observer, says of the future of colorwork: "Whatever improvement might be made in colorwork in the future must depend on improved color photography, and we have by no means reached finality in color filters. If we should sensitize our plates more effectively it might be possible to dispense with filters altogether. There are non-filter plates for orthochromatic photography, but these are not useful for three-color work. They show, however, possibilities of making plates which require no filter. Years ago there was a non-filter collodion emulsion which proved quite successful. Collodion emulsion lends itself better to color sensitizing than gelatin plates."

Halftones for Two-Color Printing

Printer, New York, writes: "We are getting quite a run of two-color printing, usually using a buff, orange or green with our black. Can you suggest any other two colors that would give satisfactory effects? Also, are there any particular things we need to avoid in getting the halftones made?"

Answer.—There are numerous two-color combinations you could use, but they should harmonize with the subject. One of the most practical ink combinations, where portraits are introduced, is Persian orange and green-black. For complementary inks consult J. F. Earhart's "The Color Printer." This is the most valuable book on the subject. It has been long out of print, but should be found in public libraries.

In making halftones, the plates should be at angles of from 15 to 22½ degrees separation from each other. The halftone to be printed in the strongest color should be at the 45-degree angle, as is customary for halftones printed in black. The logical separation for halftones used in two printings would be 45 degrees, but that would bring the dots in one of the plates horizontal and vertical, which is not pleasing to the eye. Where solids are to print over each other the engraver will see to it that these solids are broken up with fine halftone dots. With two-color printing coarser screens can be used to advantage than when a halftone is used for one printing.

Art Can Not Be Standardized

"Color printing is an art, and art can not be standardized," says W. E. Barnard, of the Grout Engraving Company, London. Mr. Barnard continues: "You can not standardize three-color printing inks while the originals differ as widely as they do, and always must, in color printing. Customers should bear this in mind, and not imagine that facsimile results can be obtained if they insist on light water-colors, heavy oils, catalogue illustrations, etc., all being printed on one large sheet. Neither is it advisable to give out a series of book illustrations to several blockmakers and then send the lot to be printed by one printer. It might be added that it would be almost as fatal to good results to divide the typesetting of a book among a number of printers and expect the whole to harmonize when printed."

Type-High Engravings

J. W., New York, asks: "For the love of Mike, why can't you use your hammer on the heads of some of those fool engravers who insist on sending us pressmen cuts that are never type-high? Should you put any sense into them, after proper application of the hammer, then get them to stamp the word 'top' on the block, so we won't get them upside down after lifting and monkeying with them to get them type-high."

Answer.— Please keep your temper, brother. Engravers send you blocks slightly under type height because the great majority of the pressmen want them that way. There are at least two photoengravers in New York who first mount the engravings and run them through a Daniel's planer to bring them to exactly type height. Vignetted halftones in particular are ordered blocked less than type-high so they can be interlaid. As to stamping the word "top" on the block, that has not been done because engravers feared it might appear to reflect on the intelligence of pressmen.

Extra Fast Enamel

J. F. Day, St. Louis, writes: "Please give me an extra fast enamel for copper, and explain what makes enamel solutions fast or slow. Thanks for this and past information."

Answer.—There has been much experimenting done in the hope of increasing the sensitiveness of enamel to light. It was claimed that the addition of erythrosin, used to increase the sensitiveness of gelatin dry plates, worked in a similar manner on enamel. It did not prove true. What the writer has found is that the thinner the film of enamel the less exposure required, due to the fact that the light does not have so much material to penetrate. A more surprising thing was found: The faster

a machine can etch copper, the thinner the film of enamel that can be used with safety. So the sensitiveness of any enamel solution depends on how thin the enamel is after whirling. If etchers will dilute their present enamel with water and mix thoroughly they will be surprised at how much more detail they can get in the shadows. Another thing to be remembered is that the amount of bichromate in an enamel should be about six per cent of the amount of glue, or glue and albumen, that is used.

"New Method" Engraving

Photoengraver, Denver, writes: "I see a notice of a new method of engraving worked in 'Frisco. Have you printed anything about it in your book?"

Answer.—This new method of halftone engraving is evidently a commendable attempt to get away from the monotonous mechanical halftone screen, particularly when coarse halftone screens are used. The San Francisco firm, it is said, photographs through a 150-line halftone screen in combination with a silk bolting fabric of about 100-thread mesh. There are several ways in which this combination might be used. If the silk fabric was drawn tightly over the halftone screen with the mesh of the silk at an angle of 45 degrees with the screen of the halftone a negative could be made through both. Or, a negative of the silk fabric could be used in the printing frame between the halftone screen and the sensitive plate. It is an interesting subject to experiment with during spare time. In using such a fabric with a halftone screen care must be taken that a pattern does not result.

Bichromate Poisoning

Several inquiries have recently come to this department asking for remedies for bichromate poisoning. Frequently local doctors who have not had experience with it do not know how to treat it successfully. It is a most serious trouble, sometimes incapacitating the sufferer from work for months.

Answer.—The best advice to give one who is poisoned from the handling of bichromate solutions is to get at some other employment, for on account of certain inherent blood conditions they will continue to have outbreaks of sores as long as chromic solutions touch them. If one will wash the hands with peroxid of hydrogen and rub a little glycerin on the skin, then wipe the hands without washing, it will sometimes act as an antidote to prevent the poison from taking effect. Doctors usually prescribe mercury nitrate ointment *(unguentum hydrargii nitratis)* as treatment for the sores. It is compounded as follows: Mercury nitrate, 1 ounce; nitric acid, 3 ounces; prepared lard, 4 ounces; olive oil, 8 ounces. To prepare: Dissolve the mercury nitrate in the nitric acid; melt the lard in the olive oil with gentle heat; heat the mercury solution, and mix both while they are hot. This should be done in a porcelain-lined vessel. When the preparation is nearly cool pour into jars and use like vaseline.

OFFSET PRINTING

BY S. H. HORGAN

Offset Type Printing

Type printing is coming more and more to the offset press in the printing of books and newspapers, due largely to the fact that rough surfaced paper can be used. The method of getting the type onto the grained metal plate is not yet satisfactory. During the past quarter century many inventions have been tried to do this, the application of the typewriter by which letters are stamped in a greasy litho ink direct onto the thin grained plate being one of the schemes. The most practical method is to utilize one of the present typesetting machines for composing the type, and either pull an impression that can be photographed on the grained metal plate, or pull a transfer that can be put down at once on the grained plate. *The New York Daily Graphic* was printed lithographically for eighteen years. The type was always transferred to stone, and the results were excellent. With more practice it is likely that transferrers will succeed in transferring to grained metal as well as they can to stone.

Dry Litho and Offset Printing

For the printing of safety paper for checks, coupons, tickets and all tints where there are no large white spaces, dry lithography is now coming rapidly into use, and it would be difficult to compete with it in its special field. Among its advantages is the possibility of printing in a safety ink; that is, an ink which is water soluble, and which prevents alterations in figures or signatures on paper so printed. Another advantage dry litho printing has over flat-bed printing is that it uses the rotary principle without the necessity of providing stereotypes or electrotypes for the press, and with a mechanical feeder high printing speeds may be obtained. Added to the above is that of offset printing, so that safety tints may be printed on any kind of bond paper or any rough stock. For offset printing it is necessary that composition rollers be used and properly set so as to ink only the surface of the plate, otherwise the printing will be thick, as the rubber blanket will take the ink from the sides of the engraving as well as from the surface.

Developing Offset Halftones

Offset-process workers develop the inked prints made on the grained metal under water. The shop term for it is submarine developing. When color-separation halftone negatives are made, the penumbra, or graduated edges of the dots, are allowed to remain and are not "cut" away as in halftone negative making for relief block engraving. When developing a set of color plates for offset printing the artist places the inked prints in trays with a covering of water to a depth of about one-quarter inch. The original painting or color sketch is before him and with a tuft of wet cotton he rubs away the dots he does not want, and reduces the dots in the high lights down to needle-points as he wishes. To strengthen the color on any portion, the plate is washed well under the tap and dried. The additional color is then added either by stippling with a pen or drawing with litho crayon. When the artist has developed the plates as he thinks they should be, the plates are dried, dusted with resin, heated until the resin is incorporated with the litho ink, the plates etched slightly, and then they are ready for trial proofs in color.

Lithography and Planography

The editor of the *National Lithographer* states: "THE INLAND PRINTER, in the April number, says that lithography is printing from stone and the term should not be used for metal printing or planography. In other words, lithography is not a process that can be used with metal plates of any kind. According to the enlightenment from our esteemed representative of the type printing art we have been groping in the dark because we have been under the impression that with the same process as that used for stone the work on metal plates is also lithography."

The purpose of THE INLAND PRINTER is to keep its readers in the allied printing trades from "groping in the dark." The derivation of these words, lithography and planography, will make their definitions clearer. Lithography is derived from two Greek words, *λιθος*, stone, and *γραφειν*, write. So that lithography can only apply to writing on stone, or printing from stone. Planography is derived from the Latin, *planus*, plane, or flat, and the Greek *γραφειν*, write. So planography is the word adopted for flat-surface printing to distinguish it from intaglio and also from relief printing.

AN EXHIBIT OF

ADVERTISING TYPOGRAPHY

Selected from work done by the staff of Ben C. Pittsford Company, one of Chicago's leading advertising typographers, illustrators and counselors. Planned and produced under the supervision of Ronald G. Frick, Supt.



JULY 1922
THE INLAND PRINTER
CHICAGO

CASLON

OF THIS type can it be said that if all other English types were suddenly to disappear from the face of the earth, it could successfully bear alone the burden of modern print.

CURRIER

BRIEF

Typographic

TALKS

I

THIS is the first of a series of inserts dealing with certain high-lights of human interest on typographic topics.

The plan at present embraces feature-pages of Caslon, Bodoni, Kennerley, Cloister and Goudy. Others may be added later.

When the collection is complete, we will bind a limited number of sets for those who express a desire to preserve them as specimens of modern typographic skill.

BEN C. PITTSFORD COMPANY
Chicago

Credit is given and courtesy acknowledged to Lewis C. Gandy, The Pinkham Press, The Inland Printer, and Mr. Henry L. Bullen of The American Type Founders Company, for the data herewith presented.

First and fourth pages of one of a series of inserts used in the company's house-organ, "Better Advertising"—an excellent feature, adding greatly to the interest and effectiveness of the house-organ, and giving the readers, who are principally buyers of advertising, a better understanding of the different type faces.

BODONI

Giambattista Bodoni types are unusually brilliant. His roman has long ascenders, and descenders, sharp hair lines, flat serifs, and thick body marks. His italics are broad and graceful. All are brave, trying combinations

E. E. BARTLETT

BRIEF TYPOGRAPHIC TALKS [II]

THERE is real charm in glancing—even tho briefly—at the life-work of the "Old Masters" of the Printing Art, and it is especially significant that modern typographers — whose work is most notable today—are they who make a careful study of the craftsmanship of successful pioneers in this highly specialized field.

WE cheerfully grant credit to The Pinkham Press of Boston; and Mr. E. E. Bartlett, of the Bartlett-Orr Press, New York City, for much of the data in this all-too-brief biography of Bodoni.

Ben C. Pittsford Company
431 South Dearborn Street . Chicago

First and fourth pages of another insert in the series mentioned on preceding page. Each insert in the series tells its own story.

G·O·U·D·Y

There is probably no man of this generation who has done more to nurture and direct the growing aspiration now apparent in the printing world than

FREDERIC WILLIAM GOUDY



LETTER ARTIST
DESIGNER OF TYPE FACES
MASTER PRINTER

BRIEF

Typographic Talks

[III]

That Fred Goudy is still living sways us with reverent satisfaction, and that his early works were wrought in Chicago evokes within us a sense of pride which inspires humbler craftsmen to higher endeavors. We are grateful indeed for this opportunity to lay our meed of praise at the feet of genius so indisputable.



BEN C. PITTSFORD COMPANY
431 SOUTH DEARBORN STREET · CHICAGO

First and fourth pages of another insert in the series mentioned on the preceding pages. This shows a distinctive treatment of the Goudy type. The second and third pages are shown opposite.

ANYONE who has to do with the design and arrangement of type is familiar with the works of Mr. Goudy. He is recognized as one of the foremost designers of type faces, initial letters and decorations in America. Besides designing of type and ornaments he has the taste to arrange them for the printed page. Among the types designed by him are Camelot Capitals, Pabst, Powell, Cushing Italic (*for the Monotype*), DeVinne Roman, Copperplate Gothics, Norman Capitals, Forum, Goudy Old Style, and two private faces, Klaxon and Sherman.

ONE of the finest designs from Mr. Goudy's pen is the rich and vigorous border around these pages from his ill-fated edition of "The Sermon on the Mount," which book, almost finished, was destroyed by a fire in January, 1908, in a building in New York City in which was housed his Village Press, now at Forest Hill Gardens, Long Island. Different from any of the other books which Mr. Goudy has decorated and printed, it is a pity that he was not able to induce it to follow the example set by the justly celebrated phoenix.

Second and third pages of insert showing Goudy type, first and fourth pages of which are shown opposite.



Be Sure Their Protection Survives

THE FUTURE OF YOUR FAMILY, whatever happens to you, is a matter which lies very near to your heart. You provide for them now. You shoulder the responsibility for the investment and management of property.

But what if you were to go suddenly—next week? Is it fair to thrust the burden of managing capital upon dependents untrained in the judgment, foresight and prudence necessary to conserve it?

Take a very simple precaution. Name this Company the Executor of your Will and the Trustee of your Estate. Then the capital which is to support your dependents will be as safe as it is humanly possible to make it; and will yield the largest income that sound management can produce.

Some pertinent side lights which might not have occurred to you are mentioned in our booklet "Trust Company Service".

THE NORTHERN TRUST COMPANY

Capital and Surplus $5,000,000

NORTHWEST CORNER LA SALLE AND MONROE STREETS

©T.N.T.Co.



Still Alert and Active But Unburdened With Care

A TIME COMES in the busy man's life when age slows down his capacity for detail. His mind may be alert, his life active. But he *wants* to be released from the confining routine of his personal affairs.

This Company is admirably equipped to relieve him. It can take charge of his property, safekeep his securities, collect income, pay obligations, make out income tax returns and handle for him all the innumerable details which investment involves—at a cost which is moderate indeed.

Our Booklet "Better than a Financial Secretary" outlines this service and illustrates our unique way of rendering monthly statements.

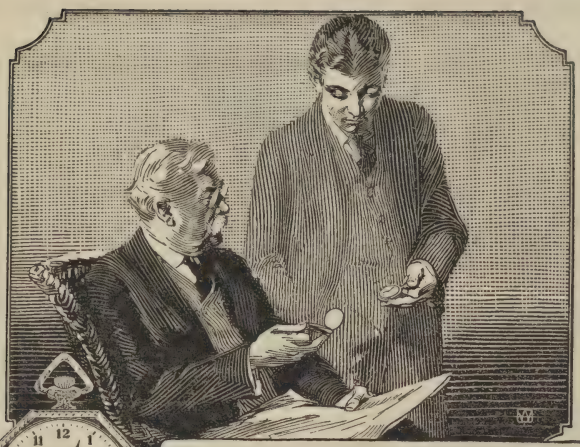
THE NORTHERN TRUST COMPANY

Capital and Surplus $5,000,000

NORTHWEST CORNER LA SALLE AND MONROE STREETS

©T.N.T.Co.

Simple, dignified and attractive treatment of bank advertising, in which harmony of tone and character are maintained between illustration and typography. Reduced from 160 lines by 3 columns of newspaper space.









84 Years of Confidence

Peacock

Watches from PEACOCK'S

"Fifty years ago, Son, my father bought this watch at Peacock's and gave it to me on my 21st birthday. It has been my constant companion during all that time, and I regard that as service of unusual character.

"The watch I am giving you, I bought at Peacock's. My own experience is responsible. And I have every reason to believe that it will give you the same satisfaction as mine has given me."

To the countless fathers and mothers who will give watches to their sons and daughters for birthday and holiday gifts, this little incident must appeal strongly. They will know that their watches coming from Peacock's will be dependable in quality and foremost in design.

Peacock's carry all the standard American watches and all the standard foreign makes. The variety is comprehensive and the designs beautiful in the extreme.

Prices range from $20 to $5,000.

C. D. PEACOCK

ESTABLISHED 1837

State and Adams

CHICAGO

Jewelers' advertisement, reduced from 200 lines by 4 columns of newspaper space.



Free Advice on Budgets and All Phases of Home Economics

Every Monday afternoon, from 12 o'clock until 4:30 p. m., Clara Ingram Judson, the widely known expert on budgets and home economics, will be at the offices of the American Bond & Mortgage Company, Inc., 127 North Dearborn Street, to give free advice, not only with reference to budgets but all phases of home economics.

Married couples, young or old, June brides, business girls and all others who are wrestling with problems of home or personal finances are cordially invited to take advantage of this helpful service.

Mrs. Judson has spoken before Women's Clubs in most of the large cities of the state and scores of clubs in Chicago, many Parent-Teachers Associations, and State and County Farmers Institutes, on various phases of home economics. She has also traveled throughout the State for the Home Extension Department of the University of Illinois, speaking on home budgets and kindred topics.

Mrs. Judson's home economic articles have been one of the features of the Fort Dearborn Magazine for three years past, and she will continue these articles in forthcoming issues.

You are invited to talk over your problems of home finance with Mrs. Judson any Monday afternoon at the offices of the American Bond & Mortgage Co., Inc.

AMERICAN BOND & MORTGAGE COMPANY

INCORPORATED

Capital and Surplus Over $2,000,000

American Bond & Mortgage Building, 127 North Dearborn Street

CHICAGO

Simple and dignified treatment for financial advertising, maintaining harmony between illustration and typography. Reduced from 215 lines by 4 columns of newspaper space.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail

Will Ransom, Maker of Books

The rapid development of larger vision and higher standards among modern printers indicates an interest in phases of the art which have been forgotten and neglected for many years, except in rare instances. For that reason it seems appropriate to comment upon the work of a man who approaches printing from the viewpoint of a designer of letters, and who considers the use of letters in type primarily as a matter of art. It is quite possible that Will Ransom would not make a successful commercial printer, but it is certain that even the most utilitarian work can be improved by a consideration and application of some of the ideals and practices which are responsible for the artistic productions emanating from his shop.

One of his most important theories is that a craftsman should do the best he possibly can with available materials, rather than wait indefinitely until every element is entirely to his liking. For something like twenty-five years, Will Ransom tells us, he had wanted to operate a private press, but, during most of that time, he refused to start until every preconceived requirement was fulfilled. Finally, however, he discovered that the requirements were constantly changing, so he decided to go ahead with what was available. Last fall he put in a small engraver's proof press and a case each of roman and italic twelve-point Garamond type. That is his entire present equipment, but it is astonishing to see the different atmosphere of each book that he has printed.

INTRODUCTION

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THIS little sketch of the tragedy of Jack Reed's life and death is taken from the "Freeman." Ever since I first read it, I have felt that it should be put into some permanent form. Its simplicity, its strength, and its understanding make a profound appeal to all idealists. It is a plain story of one out of the long list of tragedies growing out of the great war which brought so many hopes and fears, loves and hates, dreams and disappointments in its wake. It is a sketch of one out of the infinitely longer line of the tragedies that befall the lovers of mankind.

Lincoln Steffens is a dreamer and idealist who feels and understands. He has the power of expressing his emotions and insight, which few men ever had. Jack Reed was

JOHN REED, American poet, died, a communist, in Moscow, the capital of the future State, of the disease of the revolutionary present; typhus: he was bitten by a sick louse, a doomed parasite.

Jack could have made a song of that, a laughing song, in the days when he sang and laughed. He was a joyous spirit then; I tried to keep him glad. His father asked me to. Jack's father was my friend, and a brilliant man he was; a wit. The leading spirit of the leading club of Portland, Oregon, he played himself, as he wished his boy to play, till he was bitten, as the boy was, by those same deadly, dying things.

7

Two pages from "John Reed," a brochure by Ransom, which in the original is most delightful. The page size is 4¼ by 6¾ inches. The excellence of presswork on the original is effectively indicated by the clarity of our photographic reproduction.

THE HAPPY TREE

ONCE IN AN OTHER TIME

the Spirit of All Things planted a tiny seed. Deep down in the darkness, in the close embrace of the ground, it lay for long, long days. Mother Earth cradled it, the Rains bathed it, the Winds lulled it to rest, and the Sun's rays animated it until its consciousness of being became desire of becoming—of becoming more than it had been; and the soul of a tree, new-born, pushed forward and upward, yearning for the light.

Initial page of "The Happy Tree," written by Mrs. Ransom, printed by Mr. Ransom and distributed among friends by the two of them at Christmas time. The page size was a scant five by a full six inches. On the original the initial letter was hand-painted blue, the lines being ruled by hand in orange.

The first production was a small edition of Pierre Loving's Christmas fantasy, "Drift-flake," done in brochure form for the Bookfellows, of Chicago. That was followed, at Christmas time, by a thin pamphlet containing "The Happy Tree," a Christmas story written by Mrs. Ransom and sent out as a personal holiday greeting. While it was printed from the same type and on the same paper as "Drift-flake," there is not a single element of similarity between the two. After those two simple productions came the first complete book, "Open Shutters: A Volume of Poems by Oliver Jenkins," only recently off the press. It is printed on Whatman hand-made paper, medium octavo, and one wonders why that paper is not more extensively used for fine books in small editions, until he learns how difficult it is to handle. A sheet of paper that requires seventy-two hours of dampening and is then so soft that it can not be printed upon except by the slow operation of a hand press, is hardly practicable for the printer who is confined to mechanical impression. But when it is properly and carefully used, as in this particular case, there is a firmness of page and a richness of texture which we do not think can be procured in any other way. The edition of this book was limited to 245 numbered copies, and it is interesting to note that most of them are already sold. The book is priced at $3, which Ransom tells us is entirely too low for the amount of work involved and the charm of the finished product, but he also tells us of another element which affects the question of price and which throws an illuminating side light upon his viewpoint.

When he came to consider the selection of literary material for his books, the natural tendency was to follow the usual private press tradition and make reprints of well known items of established literary value. But, among his many interests, which are surprisingly varied, is a fascination for the modern tendency in writing and a sympathy with the efforts of all young craftsmen who are coming into their first expression. So, since the Press was a matter of pleasure, he chose to print the things which held his interest and, in pricing them, to strike a balance between the craftsman value of the book and a deference to easy distribution for the sake of the author. "Open Shutters" is the initial item of a "Series of First Volumes," each one of which is to be the debut of a young writer. The next issue of the series, now on the press, is "Star Pollen," by Power Dalton. The appearance of the few sheets completed, we

JOHN REED
Under the Kremlin

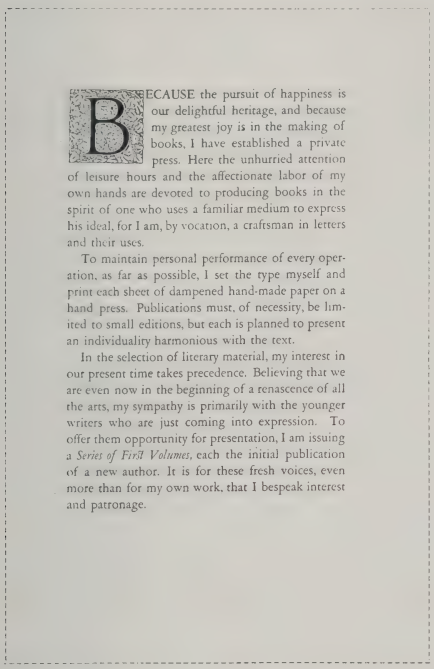
By LINCOLN STEFFENS
With an Introduction by CLARENCE DARROW

Printed by WILL RANSOM *for*
THE WALDEN BOOK SHOP
307 Plymouth Court, CHICAGO

Hand-lettered title of the "John Reed" brochure.

think, surpasses "Open Shutters," for "Star Pollen" is being printed in italic type throughout. The form of the verse lends itself very appropriately to italic treatment. The paper being used is Tuscany hand-made (laid), a paper peculiarly harmonious with the lyric beauty of the poems.

In the meantime Mr. Ransom printed 235 copies of Lincoln Steffens' tribute to John Reed, with an introduction by Clarence Darrow, in brochure form, for the Walden Book Shop. This, Ransom tells us, is the most successful production from every consideration that he has issued. Three pages are reproduced. It is to be hoped that he may have occasion to do more of these small forms, although it is a matter of wonder how he gets them done, for they must take their place in the intervals of his commercial work in lettering and design. Ransom must eat and sleep just like the rest of us ordinary mortals.



BECAUSE the pursuit of happiness is our delightful heritage, and because my greatest joy is in the making of books, I have established a private press. Here the unhurried attention of leisure hours and the affectionate labor of my own hands are devoted to producing books in the spirit of one who uses a familiar medium to express his ideal, for I am, by vocation, a craftsman in letters and their uses.

To maintain personal performance of every operation, as far as possible, I set the type myself and print each sheet of dampened hand-made paper on a hand press. Publications must, of necessity, be limited to small editions, but each is planned to present an individuality harmonious with the text.

In the selection of literary material, my interest in our present time takes precedence. Believing that we are even now in the beginning of a renascence of all the arts, my sympathy is primarily with the younger writers who are just coming into expression. To offer them opportunity for presentation, I am issuing a *Series of First Volumes*, each the initial publication of a new author. It is for these fresh voices, even more than for my own work, that I bespeak interest and patronage.

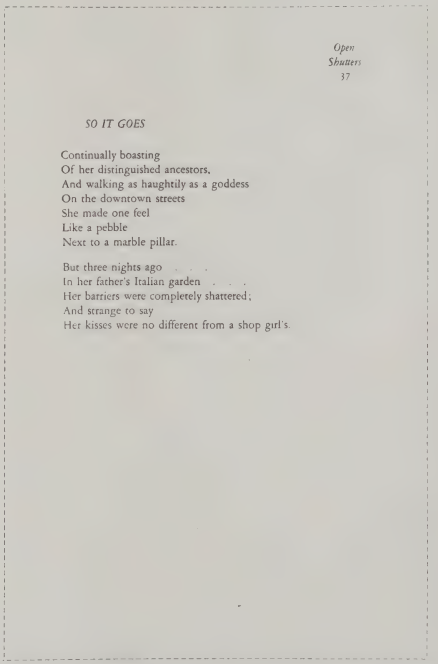
Beautiful page in roman from a circular issued by Ransom to announce his private press.

The reproductions here made, while they lack the peculiar charm which is evident in the presswork of the actual books — which, by the way, are so perfect in impression and inking one would never suspect they were printed on a proof press — nevertheless show their treatment in general. The page from "Open Shutters" carries a very unusual combination of running head and folio, but we wonder what will happen if one of these books should ever be rebound. On the page from "The Happy Tree," the love for personal craftsmanship is emphasized by the lines, which were ruled by hand, and the initial, which was painted in blue, also by hand. The first page of "John Reed" is an excellent specimen of a conventional arrangement, carried out with close attention to detail. One of the most attractive things, in the opinion of this writer, that has come from the press is the first and, thus far, only circular issued, the first page of which is shown. There is a story in this page, a story of ideals and purposes which, in a different medium of expression, is applicable to any form of earnest endeavor. There is no question that joy is the keynote of everything Ransom does; there is an atmosphere of happiness and contentment, with a strong undercurrent of energy, both in his studio and in his print shop, and it is undoubtedly that joy which injects the charm apparent in the things he prints. Our visit to his little shop was thoroughly enjoyable. We wish all our readers could visit Ransom and see his shop, but, since they can not, the next best thing is to know about him and to obtain an idea of what he does.

PRINTING OUR OWN POSTAGE STAMPS

A newly invented postage meter is being adopted by many large concerns to speed up their outgoing mail. It will postmark, stamp, seal, count and stack mail at one operation, and at the rate of forty pieces a second.

Instead of using postage stamps, the machine prints the date, the time and "postage paid" on the envelope, using ink of the color of the stamp — green for one cent, red for two cents, and so on.



Open Shutters 37

SO IT GOES

Continually boasting
Of her distinguished ancestors,
And walking as haughtily as a goddess
On the downtown streets
She made one feel
Like a pebble
Next to a marble pillar.

But three nights ago . . .
In her father's Italian garden . . .
Her barriers were completely shattered;
And strange to say
Her kisses were no different from a shop girl's.

An unusual treatment of folio and running head is illustrated by this page from "Open Shutters," the first "big" product of the Press. On his second book, "Star Pollen," Mr. Ransom has changed from roman to italic typography.

The meter attached to the machine is taken to the postoffice, a payment is made, and the clerk unlocks the meter with a key in his possession. He sets it to print as many "postage paid" lines as stamps have been purchased, and no more. After the last impression the meter locks and must be taken to the postoffice again.—*Popular Science.*

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

A NEW addition to the Lloyd Memorial Caxton Seaside Home at Deal was opened on last Easter Sunday.

A LONDON firm recently shipped a lot of electros via airplane to a provincial firm of printers in France. This is probably the first instance on record of such a shipment.

AMERICANS who have toured England and found such a dearth of ice cream and soda fountain drinks will be surprised to learn that a publication to be called *Ice Cream and Soda Fountain Journal* is about to be started.

A COPY of a first edition of Caxton's "Chronicles of England"—"emprynted by me William Caxton in thabbey of Westmynstre, June 10, 1480"—which was bought by a Cork man among a lot of second-hand books, was sold in London recently for £130.

AT LAST, because of the multitude of vigorous protests against excessive postage rates, these have been reduced, applying from the end of May. While not as low as they should be, there is much satisfaction over what has been achieved. Further reductions are expected later. There is continued agitation for the restoration of Sunday delivery; the demand for Sunday collection of mail has been granted.

CHARLES FRANCIS, of the Charles Francis Press, New York, who with his daughter has been making an around-the-world tour, arrived in England via airplane from France on April 25 last. Before returning to America he will visit a number of large cities in Great Britain, in most of which he will make addresses to meetings of printers. He expects to leave for home about July 14.

THE well known London firm of typefounders, Pavyers & Bullens, Limited, recently celebrated the centenary of its establishment. The firm was founded in 1822 by Benjamin Pavyer I. and later joined with George Bullen under the name of Pavyers & Bullens. The late James G. Pavyer, a pioneer typefounder of St. Louis, Missouri, U. S. A., was a son of Benjamin Pavyer I.

WRITING for the *London Times*, J. Howard Whitehouse, in an article on "The Craftsmanship of Book Production," urged that the date of publication should be clearly stated on the title page; that there should be stricter attention to purity of type face; that the table of contents should come at the beginning of the book; that the title of the chapter instead of that of the book should appear on each left-hand page, and that Roman pagination in introductory matter should be abolished.

FIVE hundred workers in various branches of the printing industry recently submitted themselves for examination in the theory and practice of their respective crafts. The examinations were set and the candidates judged by representatives of the Worshipful Company of Stationers and the London Printing Trade. The tests included paper, hand and machine composition, lithography, binding, stereotyping, electrotyping, cost finding and estimating. It is a hopeful sign for the printing industry to see so many workers anxious to qualify for the diplomas awarded at these annual tests.

LORD NORTHCLIFFE and his associates have resigned from the Newspaper Proprietors' Association. Mr. Northcliffe seems to want to act independently in the running of his newspapers. The reasons assigned are, plainly, that the other members of the association do not know their business and have "unreasonably" asked for reductions of wages. In an article on the subject he strongly maintains that there is no need for wage reduction in the newspaper trade. He is also quoted as saying that the big newspaper producer sells news and advertisements, and his labor costs form a comparatively unimportant part of his total bill; therefore, the wage question can not be viewed in the newspaper business as it is in that of job printing, where wages paid make up so much of the costs.

GERMANY

IT IS reported that, owing to high costs of production, in February 156 newspapers and periodicals were obliged to suspend, and in March 177 more had to follow suit.

THE *Fliegende Blätter*, the widely known humorous weekly, published at Munich, at the end of last March issued its four thousandth number.

THE Berthold typefoundry at Berlin is offering 10,000 marks in prizes in a job-printing contest, to be awarded to the best entries of invitations, admission cards and program title pages. The contest closes July 1.

IT IS now announced that the copy of the forty-two line Gutenberg Bible possessed by the Book and Script Museum at Leipsic will not be sold. We had previously noted the publication of such an intention.

THE first linotype operator in Germany was Adolf Oggerin, a compositor in the office of the Scherl Company at Berlin. At present he is the manager of the matrix department of the Mergenthaler Setzmaschinen-Fabrik. C. A. Albrecht and Karl Mühleisen, who worked under Mergenthaler in Baltimore, were the founders of the linotype factory in Berlin.

DURING the past year the directors of the National Library at Berlin discovered the loss by theft of a number of examples of early printing kept in its incunabula room. The precious documents were recently found in the possession of one Doctor Dobe, along with many other ancient works which, it is reported, were apparently not procured by him in a legitimate manner.

THE Berlin city directory for 1922, after a delay of three months, has made its appearance. It comes in three volumes, containing 6,788 pages. In central Berlin it lists 926 printing offices and in greater Berlin 1,214. Of lithographic establishments it lists 122 in central Berlin, there being but few outside of this. Among the names, that of Müller occurs 1,100 times, and Schulz, Schultz, Schulze and Schultze (names often mixed) show 16,000 entries.

AT A small station on the Polish border it was observed that large quantities of German newspapers were being bought. This was attributed by some to a desire on the part of the Poles to learn the German opinion of things. However, it was discovered that a group of ingenious Poles was purchasing them at current prices and reselling them as waste paper with nearly one hundred per cent profit. The paper is pulped and resold in Russia, where it is again used as news-print. The users of the idea are said to have made much money.

AUSTRIA

WHILE the International Postal Convention limits the size of post cards to 9 by 14 centimeters for universal circulation, Germany permits post cards measuring 15.7 by 10.7 centimeters for circulation by post within that country. The Austrian post-office now permits cards of this size in its own mails and also permits those mailed in Germany to be transmitted to addresses in Austria. The weight of the 10.7 by 15.7 centimeter cards must not be over eight grams. It may be mentioned that "Die Brücke" (the research organization at Munich), which advocated a universal system of paper and book size standardization, recommended that post cards should measure 11.3 by 16 centimeters.

THE minister of finance, in a recent budget report to the Austrian parliament, recorded a deficit for last year in the National Printing Office of 105,000,000 crowns and in the Military Geographic Institute a deficit of 13,000,000 crowns. During the war the latter, which furnished maps and charts for military purposes, employed about seven thousand people; now only three hundred are employed.

FRANCE

THE *Petit Parisien*, in referring to the fuss made in Bulgaria over the plan of the Government to do away with three unnecessary letters of that country's alphabet—which plan "is objected to by even the peasants who can neither read nor write and who are now rushing to the defense of the three letters they know nothing about"—remarks that the Bulgarian Government is placed in a very risky and unhappy condition, such as was, for instance, the Abbé of Saint-Pierre when he proposed a reformation of French spelling.

SWEDEN

PREPARATIONS are being made at Stockholm for an International Printers' Congress, to be held at the Swedish capital in 1923. The Swedish Master Printers' Association is taking up the project with great enthusiasm.

RUSSIA

THE St. Petersburg Public Library is making an attempt to resume its former practice, interrupted during the revolution, of receiving and storing all printed works published in Russian territory.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Another Example of Cut Rates

We recently visited and "talked shop" in several different States, and in every one we found the same tendency among a certain few misguided publishers to make concessions to lawyers or others in the matter of legal notices. The concessions run all the way from a fifty-fifty divvy to ten per cent, and they are made for the purpose of getting more of that kind of business. What a mistake! Legal rates in no State are really high enough now. Suppose the rate amounts to as much as 10 cents a line straight. That would be about what the average paper charges its business men for business notices. However, the legals usually require affidavits, these to be filed with officials — and then a wait from one month to ten years for the pay. But in most States the legal rate is not that high, even for the first insertion. It is usually half rate for subsequent insertions; thereby reducing the rate each issue until it amounts to little more than 5 cents a line. Now, when that rate is cut by any publisher it is evidence to the lawyer or other party that the rate is considered more than enough, that it can be shaved and yield a profit. Possibly the lawyer later becomes a member of the legislative body of the State. As such, his decision goes on the evidence he has found to exist, when the matter of legal rates comes up to him.

Again, when one competitor begins cutting legal rates, another is likely to do the same. When all have cut them, where does the first one get more business? It is all the same then, and the standing of the publications themselves is lowered and hurt beyond repair.

Of all the asinine evils of the publishing business, none quite equals the tendency to cut legal advertising rates, and nothing in the business dealings of a newspaper brings so much demoralization "even to the third and fourth generations."

Newspapers Do Not "Sell" Themselves

Recently a man who has in the past done a considerable land and loan business said he found business in his line so eternally gone to pieces that he could hardly pay his rent. "But," he said, "it will come back in a year or so. I haven't been advertising at all for a long time, as it would be an added expense," he went on, "but I think I will do some again now, anyway." And that just about explains why his business has gone to pieces — he hasn't advertised at a time when he needs advertising to create business. There has been little of all kinds of land and exchange business, of insurance, loans and all that, but the fact that he did not advertise has let his name and business slip from the public mind, and he is paying dearly for the slip. Yet he says the advertising would be an added expense! He has had added expense because he did not advertise, and he did not know it.

And right there is the point: The newspapers do not sell themselves to the advertiser. At least this is true of the medium and smaller newspapers which have a one hundred per cent service to sell, and yet do not sell it. This man should be told, and was told, of another case like his where a business man had let his advertising go as an avoidable expense. A disinterested party talking with him said: "If I were in your business I would insist on my name and business being mentioned in the newspaper of my town every issue, and I would write some sort of an advertisement, a line or an inch or a column, and I would hand it over the business counter and sign the order for it with this injunction to the editor: 'See that my name and business are mentioned in your paper every issue or I will certainly hold you responsible and sue you for damages if you fail.'" The first man asked why he would do that when he was so well known. "That's just why I would do it," he said. "The way I am well known is through advertising and it is the way I shall keep myself and my business well known. It takes only about a month for people to forget the noblest dead man, while in a year they ask who he was, anyway. The man in business who does not advertise nowadays is dying, and people will forget him and his business unless he starts making a noise and attracting attention."

Sell your advertising space because it is a necessity, an investment in business, not an expense. Dull times are the times to make advertising pay. Anybody could do business in years like 1919.

Look After the Legislators

Primary elections held about this time of year in the several States suggest that if there is one matter more important than another in which newspaper organizations can function, it is in connection with legislation that will be fair to the business interests of the newspapers.

Having been interested for several years in observing laws and law-making bodies as related to newspaper work, the writer is convinced that the above statement is true. Moreover, he believes that if a state newspaper organization does nothing for its members except to look after their legislative interests, it is greatly worth while.

We have observed that what we call "legal rates" are as a rule far too low in most States. For even the smallest county paper the usual legal rates do not compensate the publisher nearly as much as the pay he gets from the local business men who patronize him the year around. For the larger papers which could use some legal business very nicely if it could be handled on any basis of profit, there should be also some recognition in fixing legal rates, commensurate with their service. As a rule, present-day legal publication rates were fixed many years ago, when the newspaper business was on a different plane from what it is today, when costs were far lower and circulation much less. In one State we have in mind, the rate now applying to publications of state, county and other legal matters has come down from 1857, when the State was so young that it had less than two dozen newspapers of any kind. These were of small circulation and had meager equipment and no

help account — papers that were established usually for publication of land notices or for political purposes. Yet the legal rate is higher there today than in most other States, and the method of awarding public work of the legal kind is better than in most of the States we have observed.

Years ago some old journeyman printer conceived the word "square" as applying to ten lines of brevier type. This was made the basis of charges for legal publishing in some States. In many others we find the "folio" to be the standard of measurement, and a folio may mean anything from ninety words to one hundred and twenty, or from seven lines to a dozen or more. The laws affecting legal publication were recently changed in the State of Minnesota, where the publishers got busy and had a "friend in court." While they did not get a great deal of raise in the publication rates, they did at least secure a standard by which legal publishing may be measured and understood. In a future issue we hope to present and discuss this standard and other standards, also laws for legal measurements.

And now back to the essential point in the first paragraph of this article: If newspaper publishers would protect their interests and secure what is due them through legislatures in their States, they must do it through organization and on some united plan of procedure. The most practicable plan of procedure is to begin before the primary election and encourage the candidacy of friends of the newspaper. In order to do this it is not always necessary to favor a newspaper man, but men are available who understand and recognize the newspaper as a great community asset, and suggestions and encouragement should be given to such men. Under the primary plan of making party nominations men who would make the best officials may not always volunteer to become candidates. Yet with encouragement at the right time, and assurance of newspaper support, many good men would consider candidacy for the legislative service. In forestalling the candidacy of avowed enemies of the newspapers this scrutiny of the political field is also essential and advisable if future legislation is the object.

In almost every State we have visited we have noticed that some capable newspaper men are members, or have been members, of the House or Senate in their States. This generally comes by accident, not by design on the part of themselves or any organization of publishers; yet such candidacies could be brought about by friendly competitors or through county and district and state newspaper organizations. We know of one such legislator now serving whose candidacy was suggested by a contemporary who had been regarded as none too friendly to him. Other newspapers took the matter up, and the man became a candidate, was elected and served well. Incidentally he aided materially in looking after newspaper interests in the legislature.

Likewise, there are no better men in any profession for such positions as secretary of state, governor, congressman, and even for the presidency, than those in the newspaper profession. The general supposition that men who have been newspaper publishers have created too many enemies to become successful candidates is wrong, many times. If successful candidates, they may without price or perfidy do something to maintain the good laws of the State as affecting newspaper publications, or promote some bills that will bring to publishers more of a fair deal.

No legislature is safe for newspapers without at least one member or more of the profession in it, for among the membership there are always enemies to the press who get by with misstatements and false accusations and inject their notions of compensation into laws for legal publishing. The newspaper publishers are not even just to themselves if they permit such a condition to exist, while they can, if they are business men with "half an eye" to their own interests, maintain an organization which will protect them and their rights, where individually they can do nothing.

In the matter of national legislation the National Editorial Association might function to some extent, and probably does. But it might also compile and present the different state laws relating to legal publishing and make it possible by comparison for some States to secure better legislation, fairer libel laws, more widely circulated reports of the laws which are passed, and so on.

Observations

The analyzing and tabulating of figures and the charting of market centers and good buying territory are followed closely and thoroughly by many of the large newspapers of the country. In Indiana, where many good trade centers have effective daily papers, business surveys are complete to the last detail, as, for instance, the total population served, number of males, number of females, native whites, foreign population, number of dwellings, value and buying power of the inhabitants. Hooked up with this is shown the number of retail and wholesale businesses of the district, classified as to trade lines, with some figures on transportation facilities. Charts complete an exhibit that shows at a glance to prospective advertisers of national products just what they may reach and what they can expect in results from using any of this Indiana territory. It is newspapering in its best business sense.

From Belleville, Pennsylvania, comes a breezy letter of commendation for THE INLAND PRINTER, with a check for subscription, signed by C. E. Allison, publisher of the *Times*. He encloses a copy of a "Krazy Kat" sale bill that is used as an advertising and subscription getter — "Unsurpassed," says Mr. Allison. Such freak sale bills do attract attention and have been successfully used elsewhere. Mr. Allison states that he bought the *Times* plant and business two years ago without knowing anything about the newspaper or printing business. He immediately junked all the old equipment and put in new at a cost of $8,000. Circulation numbered 584, and today it is 1,050. The proprietor has a right to be proud of his record, which he says was attained by studying conditions, applying ideas and brains and working like h——. Some older publishers, who know the printing end of the business and something of the newspaper end, might still learn something from men like this who apply ideas and brains and work, for therein is a big part of the combination that opens the doors to success.

By the time this issue of THE INLAND PRINTER is in the mails the National Editorial Association excursion to Montana for the annual convention of 1922 will be under way. From present appearances there will be a sufficient number of delegates and others to make the convention a notable one and the trip one of the pleasantest in the history of the association. Missoula, Montana, has contracted a big job in promising to take care of from three to five hundred editorial people for three days and make them like it. Likewise all the towns along the line of the excursion through northern Minnesota, North Dakota and Montana which have invitations out for entertainment of the newspaper bunch have exhibited heroic tendencies. We hope they will all feel satisfied that they extended the glad hand to the publishers and their ladies, and that the ladies will feel well repaid for making the trip as a pleasure trip. But, just as essential, we hope the publishers on this trip west will feel they have been profited by attendance at the national association meetings. Entertainment is not all there is to such meetings, or should not be all. National programs of any kind should afford things of broad scope and wide importance for consideration of the delegates — not little office or shop details — and strike the fires that light up a fraternity and guide the workers coming on. Yet how often

do we see state and national gatherings filling their purposes? THE INLAND PRINTER will be represented in this national meeting of publishers at Missoula, Montana, in July. Readers may look for some frank, and perhaps freakish, comment on it later.

We have never seen so much free stuff offered the newspapers as now. Supposing that publishers will give many inches and even columns of free propaganda to promote the sale of certain things or to advance the interests of certain concerns in return for a promise that later these interests will place some paid display advertising, the publicity agents count on the cupidity of newspaper publishers to get their material into the news pages, gratis. Just what has caused this idea to prevail among publicity men is hard to say. Every big interest, every associated interest, seems to have the same idea — to get competent and able men to handle their publicity interests, but more essentially to get this publicity without paying for it. Occasionally some publicity man is secured who has different ideas and insists that his employers arrange to appropriate real money and pay for advertising. We have in mind one such man in a Middle Western State who is working for the electric power, street railway and allied concerns of the State. He is a newspaper man who believes in advertising, and he is selling the idea to his employers. Through the activities of the state newspaper association he knows and his employers know that but little free publicity stuff will get by. The same knowledge can be instilled into all kinds of interests in all States — if the newspapers will insist that they can select their own news and general interest stories.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

New Albany Gazette, New Albany, Mississippi.—The first page is a beauty, the advertisements are at worst satisfactory and the print is very good indeed. Pyramid the advertisements on *all* pages and practice restraint in the use of overbold borders and we believe you will be doing the best that you can in the situation.

The Bristow Record, Bristow, Oklahoma.— Our compliments are extended upon your excellent paper. The first page is interesting and well balanced. The print is very good, although on the copy sent us a little too much ink is in evidence. What appeals most to us, however, is the attractiveness of the advertisements, which are far above the average. A few of them are not as attractive as they might be owing to the use of twelve-point rule (mourning) border. If all the advertisements in this issue were surrounded by four, three and two point rule borders, the size of the advertisements determining the thickness of the rule, the paper would be about as near ideal as it is possible to make it, for the advertisements throughout the paper are pyramided. The effect of order resulting is pleasing, to say the least.

The Willard Times, Willard, Ohio.—The most attractive feature about your paper is the makeup of the first page, which, while not perfectly balanced, is well balanced. The headings are not bunched but are scattered out enough to contribute an appearance of interest to the whole page. Print is also very good, and while the display and arrangement of advertisements are likewise good, the fact that so many styles of type are used makes most of them unattractive. Especially bad are the condensed and extra condensed type faces so frequently used, of which the worst offenders are the block styles, which we consider a disgrace to any advertisement. While it is in a measure true that one gains in size by the use of condensed letters, this is largely discounted by the fact that the skinny types are ineffective in appearance and generally difficult to read. One size smaller of a type of equal heft and of regular proportions will almost always make a more effective line. Height is not the only dimension that contributes strength to a letter.

The Alcester Union, Alcester, South Dakota.— Our compliments are extended particularly upon the presswork, which is the very best of any paper we have received during the current month. We like the very readable size of body type that you use, which although somewhat larger than the general run is not so large as to look queer or make it impossible to get enough matter into the paper. Another good feature is the arrangement and display of advertisements, which are featured by simple, readable arrangements and by good use of white space. The only improvement would require better type faces, as those you have are not of a pleasing variety and there are too many styles in the paper. The pyramiding of advertisements demonstrates that you have a pride in the physical appearance of your paper. The large two-page display posters are excellent in arrangement, but the heavy twelve-point rules used for paneling scare one and detract from the prominence of the type. That is the only fault we find with their handling.

The Daily Ledger-Journal, Fairfield, Iowa.— We have previously reviewed your "Spring Fashion Number." Like it, the "Made in Fairfield" special edition is very fine indeed, although the display both of advertisements and of news is a trifle more sensational and bold than we consider essential or desirable in a paper in such a locality as Fairfield. Sensational papers appeal to a class found in mighty small numbers in a community of the high standards of Fairfield. Many of the advertisements, however, are not overbold and, in view of the good arrangement and display by which all are characterized, these are particularly good. The mixing of faces in an advertisement sometimes affects the appearance adversely, but the practice is not carried to such an extreme in your paper as to warrant a great deal of condemnation. The print is excellent, and the pyramiding of advertisements is another good feature.

Putnam County Vidette, Columbus Grove, Ohio.— In general the *Vidette* for April 27 is a good paper. The first page is made up far better than most papers of its size, yet much better balance was possible in the arrangement of the headings. With twenty headed items of different lengths on the page one can achieve a neat and orderly arrangement of the headings, if but a few moments are spent in "toying" with them, so to speak,

WATCH AND WAIT

FOR YOUNGS BIG 10 DAY RAINBOW SALE. THIS WILL BE THE BIGGEST EVENT OF THE SEASON. EVERYTHING IN THE STORE WILL BE PLACED ON SALE AT GREATLY REDUCED PRICES. LOOK FOR DATES IN A LATTER ISSUE. OUR LOSS WILL BE YOUR GAIN. COME AND BRING YOUR FRIENDS.

R. E. YOUNG, PROP.

Advertisements like this can not prove resultful and justify the dealer when he says that advertising doesn't pay. The bait is "out of sight," as it were, the features that are of interest are buried within the body, which is particularly illegible set in capitals, worse still because the capitals are extra condensed. The head, "Watch and Wait," could apply to anything, and headings should have a direct bearing upon the subject, unless, of course, they are of such a nature as to arouse curiosity and interest. A hackneyed heading such as this does not have the least value in that respect.

placing them here and there, until the items fill the columns evenly and the heads line up. The print is very good indeed and the advertisements quite generally are well arranged and displayed. The main exception is the two-page "Dollar Day" spread. Doubtless the faults apparent in this successful feature were unavoidable, as the type required must have proved a severe drain upon your equipment. That being the case, the variety of styles of type used was probably unavoidable and also had a lot to do with the crowding of the display. The paper would be greatly improved, too, if the advertisements were pyramided. In case you do not understand what pyramiding means, we suggest that you read the review of *The Natal Witness* appearing elsewhere in this department.

The Divide County Journal, Crosby, North Dakota.—The first page of your May 5 issue is creditably made up and the print is excellent throughout. That just about sums up its good points from a physical standpoint, although, incidentally, the *Journal* appears to be ably edited. Advertisements, generally, are quite poor and it is not altogether the fault of the types employed, which are not of pleasing appearance and are of too great a variety. We can not go through the paper and point out every faulty detail, but we will consider, as characteristic of the whole, the last two columns of page five, occupied by five two-column advertisements. The display lines of these advertisements are set in four different type faces. The Dingler ad. at the top is set mainly in light Copperplate Gothic, with two small lines at the bottom in Caslon Bold. The main display of the second advertisement is in extra condensed Cheltenham Bold, with the body in light roman and the signature in Adstyle. The third and fourth advertisements are displayed in De Vinne, which is seldom seen these days, while in the fifth and last, block letters, New Caslon and Cheltenham Bold, are found. Glance down these columns again, consider the advertisements carefully, and we're sure you'll agree the effect is not at all inviting. Consider, now, the use of white space in these five advertisements. In amount it is ample in the first four; but the fifth is decidedly crowded. In only one of the four in which white space is ample, however, is it well distributed. That is No. 3. Here, too, there is a nice intermingling of cap. and lower-case display; the first two are weakened by all cap. display. There is too much white space at top and bottom of No. 1 in relation to the amount at the sides. The display in No. 2 is too close in the upper left-hand corner, while the body of the advertisement and the signature in the opposite corner are too close there. More white space is essential between type and border in both these corners for a good effect. In No. 4 the lower display is wider than the upper display; the reverse should be the case. We find the advertisement for R. E. Young set altogether in extra condensed Cheltenham Bold capitals, and it makes a sorry looking mess, while as to readability it is atrocious. Another point, what should have been the main display is "buried" within the body of the advertisement. At a glance one can gain very little idea as to what the ad. is about, and it is essential that one should be able to do that if an advertisement is to be considered good. The words brought out in display could apply just as well to any advertisement on anything. There is a lack of system in the placing of advertisements, almost every page being made up differently. There is beauty in order and, therefore, the consistent pyramiding of advertisements throughout a paper is essential to a good appearance. However, this improvement is not so essential as improvement in the advertisements, yet, even as the advertisements are set, orderly pyramiding would greatly improve the appearance of the paper.

The Spectator, published by the students of Highland Park, Michigan, high school, is by odds the best local high-school paper we have seen made up in newspaper style. Good grade s. and s. c. paper is used, and the presswork is excellent. A characteristic first page is reproduced.

The Post-Star, Glens Falls, New York.—The minute we picked up this paper we sensed it appeared unusually easy to handle. We saw quickly that it was regulation seven-column width and then discovered the page was just a little shorter than standard. The first page is made up in an interesting manner, a good variety of sizes of heads being used, all of which are nicely balanced. The print, too, is good, and the advertisements, in the main, are well arranged and displayed. We are sure nothing of value in the individual advertisements would be lost if plain rule borders were used on all of them and we are equally certain the appearance of the paper would be greatly improved. An effect of homogeneity is essential to the pleasing appearance of a newspaper, which is further assured when few styles of display type are employed. If the writer were running a newspaper now he would practice what he preaches,


SPRING VACATION NEXT

THE SPECTATOR

FIGHT 'EM HARD TEAM!

VOL. VII.—NO. 19 HIGHLAND PARK, MICHIGAN, MARCH 31, 1922 PRICE THREE CENTS

LARGE PROFITS MADE AT SENIOR CARNIVAL

BETTER THAN LAST YEAR

HIGHLAND PARK PLAYS TONIGHT IN CHAMPIONSHIP TOURNAMENT

Drive at Three O'clock

FINALS ON SATURDAY NIGHT

SAGINAW EASTERN PROVES NO MATCH FOR TRACK TEAM

FINALS IN DICTIONARY CONTEST NEXT WEEK

UNIVERSITY OF MICHIGAN MEN TALK AT 10-7 SUPPER

MEETING OF BATTERY MEN SHOWS LIKELY MATERIAL

VARSITY HAS PRACTICE GAME WITH ALL-STARS

THREE H. P. TEACHERS SPEAK AT SCHOOLMASTERS' MEETING

INTERCLASS SWIMMING MEET PLANNED FOR GIRLS

RADIO CONCERTS WILL BE HEARD DAILY IN ROOM 3

SENIORS ACCEPT CHALLENGE OF SUPERINTENDENT KNAPP

JUNIOR GIRLS START WORK ON GRADUATION DRESSES

STAMP BOOKS IN EVIDENCE AS SAVING CONTEST STARTS

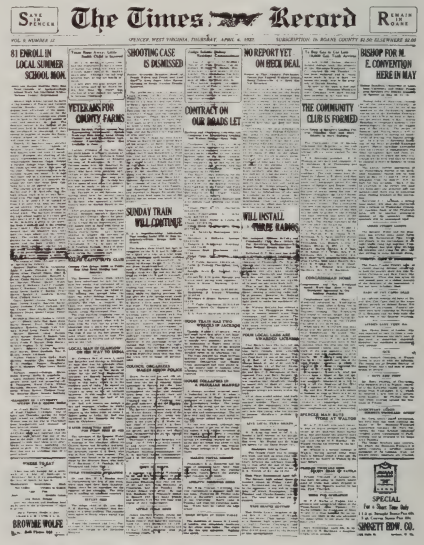
The first page of a wonderfully fine high-school paper from Highland Park, Michigan. This paper is good in all respects, as it is well made up, a good quality s. and s. c. paper enabling the pressman to get excellent results.

firm in the belief that in the end, at least, those advertisers who want a different type would find results better when the paper was made more inviting to its readers. You ought also to pyramid the advertisements, as when that system is followed an effect of order is given which is decidedly attractive and valuable, also, because it emphasizes the amount of the reading matter. When the reading matter is broken up considerably there appears to be less of it than there really is.

Cerro Gordo News, Cerro Gordo, Illinois.—The presswork is very good on your special Christmas edition, but that just about sums up the good qualities from a mechanical standpoint. Although the advertisements are generally quite well arranged and displayed, except where too many points are emphasized, they are not attractive, and make the whole paper displeasing in appearance because of the many and varied type faces used. In the simply arranged page display of the Citizens Bank we find five different type faces, some bold and others light—that, of course, being excusable—some extended, others condensed and still others regular. That is inexcusable. It is bad enough to have a variety of display types vying with one another for attention, but it is far worse when they are set against each other in the same advertisement. The effect is to confuse and irritate, and it follows that an advertisement loses in effectiveness under such conditions.

The Natal Witness, Pietermaritzburg, Natal, South Africa.—Let us compliment you upon breaking away from what seems a blind adherence to tradition in the making up of British papers. We have repeatedly asked contributors of papers from England and the British provinces outside of Canada why they persist in spoiling their perfectly good front pages by filling them up with "want" advertisements. To us it is like keeping the garbage can on the front porch of the house. First off the reel, a page of "want ads" is not good looking; secondly, the best stuff in the paper should go on the first page, and the best stuff is the latest and most important news. Another tradition that you have not broken, however, is adherence to the characteristic extremely large page, yours being nine columns and, like most of them, very difficult to handle. This improvement is open to you. Presswork is very good for a newspaper, but the advertisements could be greatly improved. Most of them are set without borders of any kind, and while it can not be said they literally run together across adjacent columns, that effect is suggested. We sincerely believe that attention to an individual advertisement is not so easy when there is no border to mark its limits. Your display type is bad and too many styles are used. We particularly urge you to discard the block letter (sans serif) so frequently met with in the advertisements, and suggest that you standardize on some one good face for the advertisements. You would be surprised, as many publishers in this country have been surprised, at the improvement made in their papers by adopting that practice. Still another improvement that you can make right away is the pyramiding of advertisements. That merely involves grouping them in the lower right-hand corner of the page, in general giving over to advertisements the triangle bounded by the bottom, the right-hand side of the page and the diagonal from the lower left-hand corner to the upper right-hand corner, and devoting the upper-left triangle to news matter. When news matter is so placed it is more pleasing and more convenient for readers, and it also gives the appearance of being of greater amount than if arranged in any other way.

The Times-Record, Spencer, West Virginia.—We have often said that the small-town papers of Iowa and Minnesota are, on the average, the best composed, the best made up and the best printed of any in the country. That does not mean all the good papers are printed in those States. In fact, we know one mighty good one published in West Virginia. Your first page (March 30 issue) is a crackerjack. The heads are fine, and the boxed items appearing at tops of alternate columns emphasize the items therein and add variety and interest to the page. Although the two single-column three-inch advertisements in the bottom corners are small, and do not detract from the appearance of the page as two-column ads. would, they nevertheless do mar its appearance. Furthermore, if the advertisers who get that space pay even triple


SAVE SPACE

The Times Record

REMAIN HOME

VOL. I, NUMBER 37 SPENCER, WEST VIRGINIA, THURSDAY, APRIL 6, 1922 SUBSCRIPTION IN ROANE COUNTY $2.00 ELSEWHERE $2.50

83 ENROLL IN LOCAL SUMMER SCHOOL MON.

SHOOTING CASE IS DISMISSED

NO REPORT YET ON HECK DEAL

BISHOP FOR M. E. CONVENTION HERE IN MAY

VETERANS FOR COUNTY FARMS

CONTRACT ON OUR ROADS LET

THE COMMUNITY CLUB IS FORMED

SUNDAY TRAIN WILL CONTINUE

WILL INSTALL DOUBLE RADIOS

BROWNE WOLFE

SPECIAL

SINCETT BDW. CO.

Interesting looking first page of the Spencer (West Virginia) *Times-Record*, which, all the way through, indicates that its publisher is alive to every idea that may possibly result in improving it.

regular rates they are getting their ads. "dirt cheap." We note with pleasure that the advertisements throughout the paper (except, of course, the first page) are arranged according to the pyramid, and the effect of order is mighty fine indeed. While the advertisements are, as a rule, effectively displayed and well arranged, they lose in effectiveness sometimes through the use of extra condensed type. Skinny types are even used where type of regular shape and of the same point size might have been employed, so far as space is concerned. The sole excuse for condensed type is to save space. Another thing, the border we most frequently find is a heavy one made up of solid circular units (twelve-point) and it is a bad one. Each of these strong units is, in effect, a force of attraction in itself; thus, the border detracts materially from the type enclosed within it. A border should mark the limits of an advertisement, give it an effect of unity and solidity, but it should never be strong enough to detract from the type through attracting attention to itself.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

LAFAYETTE DOERTY, Findlay, Ohio.—The mottos are nicely designed and well printed. Doubtless they develop considerable business for you.

HERBERT C. MAY COMPANY, Houston, Texas.—Your blotter, featuring an illustration of your building, is tastefully composed and printed in colors that are in excellent harmony. The hanger, "A Toast to My Wife," is likewise excellent.

JOHNCK, BERAN & KIBBEE, San Francisco, California.—The work is mighty fine, mighty fine indeed. Fine typography, snappy presswork, exquisite papers.—Oh, boy, Oh, joy, is there any one among you who doesn't wish he had my job?

TOWNLEY & KYSOR, Atlanta, Georgia.—You execute a fine grade of printing, all the specimens sent us being satisfactory in every way. We find the booklet for the optician, "Looking Backward," and the folder, "Be It Ever So Humble," the most interesting and effective in the collection.

CLEMENT'S PRINT SHOP, Waseca, Minnesota.—Except for the fact that the blotters are crowded, the specimens sent us are quite generally excellent. Improvement would necessitate more pleasing type faces. At that, too, there are more type faces that are worse than what you have than there are better ones.

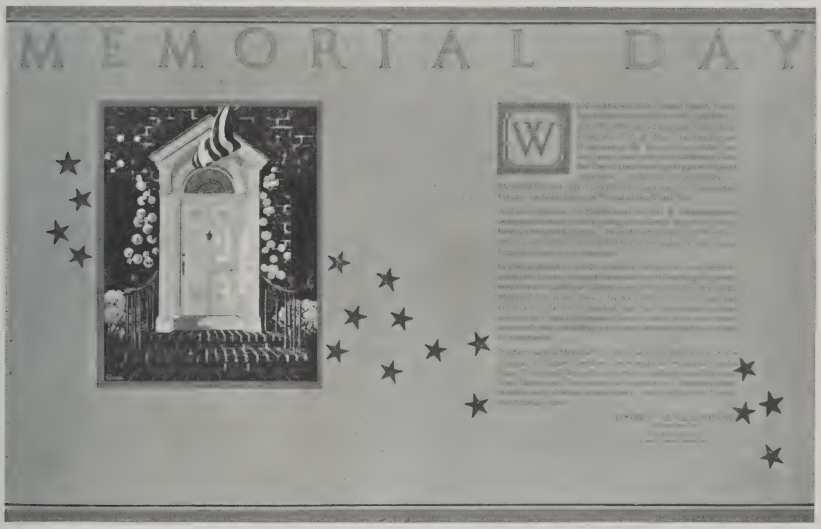
HARRY B. WAGNER, Charleston, West Virginia.—All the specimens except one are excellent, and even that one is attractive in its general effect. The exception is the announcement for the Spring Fashion Review, printed in blue-violet on mouse or slate colored dull-coated enamel. Here the mass of reading matter, set wholly in capitals, is a challenge to readers, most of whom will not accept it because it looks too much like hard work.

PROCTOR & COLLIER PRESS, Cincinnati, Ohio.—The catalogue for the Herring-Hall-Marvin safes is excellent in every detail, presswork being particularly meritorious. The smaller specimens show plainly that no piece of work is too insignificant in size or purpose to be given the best of attention in your plant. Criticism would involve simply a recitation of virtues, and space is too limited to attempt such a long job as that would be.

J. CARL S. HERTZOG, Pittsburgh, Pennsylvania.—While ornate, your letterhead in Forum is in good taste and is very attractive indeed. The folder, "Talks on Dress," composed in the excellent Cloister and printed on rough white "handmade" paper, having deckled edges, is remarkably rich looking and suggestive of fine quality. With good type, simply composed and well printed on fine quality white paper one color only, black, is sufficient.

GLENN E. RUSSELL, Olathe, Kansas.—All specimens are neat and attractive, thoroughly satisfactory in view of their nature and purpose. It is unusual for the small-town merchant to have stationery as good as that which you provide the merchants of Olathe. There is nothing whatever about it to warrant adverse criticism, though, of course, being ordinary everyday printing, there is nothing of unusual interest to mention in connection with it.

JAMES F. NEWCOMB & Co., New York city.—*Ferguson Service* for March is a very fine specimen of high-grade house-organ production. The extremely simple cover design is also decidedly striking. The text is given a distinctive, characterful appearance by the light Bodoni typography which is infrequently found in house-organs. It is a very legible



Handsome folder of a character that is decidedly effective in developing good will. Though indirect in that no appeal for business is made in the copy the results are direct because it treats of an interesting topic and because it is beautifully done. The illustration is process printed on white enameled stock and tipped onto the medium gray-brown cover stock printed in blue and light olive. The Edgar C. Ruwe Company, New York city, has in this folder scored a signal success.

TOWNLEY & KYSOR, Atlanta, Georgia.—You execute a fine grade of printing, all the specimens sent us being satisfactory in every way. We find the booklet for the optician, "Looking Backward," and the folder, "Be It Ever So Humble," the most interesting and effective in the collection.

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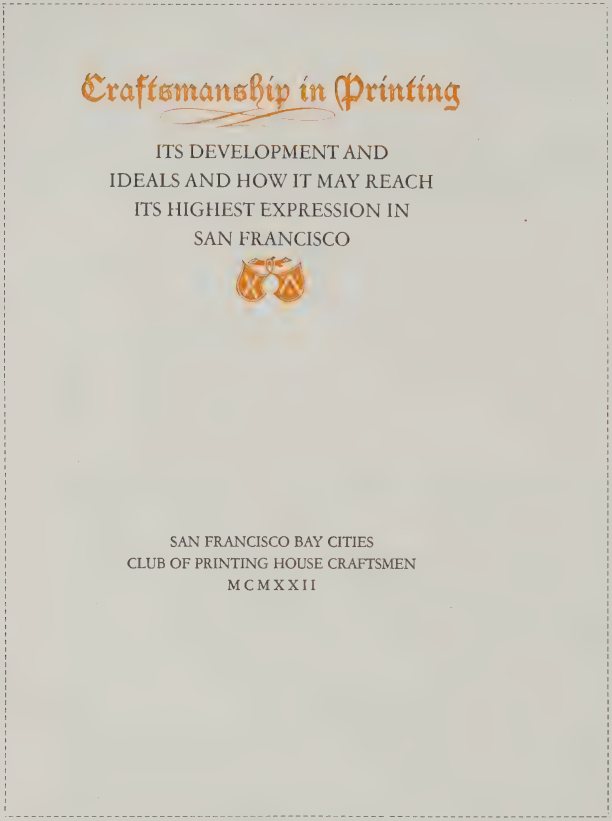
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JAMES F. NEWCOMB & Co., New York city.—*Ferguson Service* for March is a very fine specimen of high-grade house-organ production. The extremely simple cover design is also decidedly striking. The text is given a distinctive, characterful appearance by the light Bodoni typography which is infrequently found in house-organs. It is a very legible letter, too, and in the relatively large size employed makes a readable page. Presswork is excellent, of course.

EDGAR C. RUWE COMPANY, New York city.—One of the most unusually treated, attractive and interesting advertising folders we have seen in a long time is yours entitled "Memorial Day." The text is confined wholly to an informative essay or editorial on the subject. For instance, it starts off telling how Decoration Day was instituted in 1868 on the order of General John A. Logan, then commander-in-chief of the army. If the writer ever knew that fact he confesses his forgetfulness and doubtless the great majority of those who received it were in the same boat. Thus the folder, besides being attractive, is interesting to any one. All that was necessary to make it good advertising for you was to put your name on it, and, as seems proper, you did that inconspicuously.



Title of handsome 9¼ by 12½ inch hard-bound book done for the San Francisco Bay Cities Club of Printing House Craftsmen by the Abbott Press of San Francisco. For description of this beautiful book read review.

Axel Edw. Sahlin, East Aurora, New York.—Your latest contribution to this department is unusually interesting, particularly because of the two specimens treated in Colonial style. That quaint style, rendered with the vigorous touch characteristic of your work, is particularly beautiful and striking on the cover and title of the booklet "A Message to Garcia," printed for the Bigelow-Hartford Carpet Company. It is reproduced.

The Art Craft Press, Highland Park, Michigan.—Specimens of job printing are very good. Roman, instead of italic, should have been used for the display on the title page of the booklet on "The Highland Park Plan." The extended roman bold used for the two lines beneath the title, "The School Visitor," on the booklet of that name, is too widely at variance with the lines of the title in Caslon Text, a gothic letter. Presswork is of good quality too; in fact, the work throughout is superior to most of that which comes from school print shops.

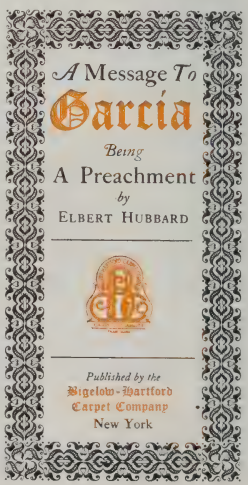
Boys' Vocational School, Newark, New Jersey.—The March-April issue of *The Worker* is beautiful. We can recall when, not so very long ago, this paper would not deserve that characterization, and we hope the comment we have made upon it from time to time has been of assistance in improving it so decidedly. The treatment of the cover, featured by an oval floral border printed in white and by lettering in gold shaded with black (by printing from the same type both times, moving the guides a little) is excellent. The effect of those colors on the blue stock is very attractive. The text pages are well handled, also, even though we do not like the slightly condensed type used. Lineup of pages and margins is excellent.

Central Typesetting & Electrotyping Company, Chicago, Illinois.—"Five Weeks at the Telephone" is one of the most effective of the many excellent pieces of direct advertising you have produced for your own business within the past year. If we were asked what firm in the graphic arts field had done the most notable advertising in 1921-22 we would unhesitatingly answer "the Central." The publicity you are doing is not only outstanding in execution but in originality and plan. The appeal to a purchaser of printing must be a mighty strong one.

Abbott Press, San Francisco, California.—The fine art of printing is seldom so effectively proved the fine art that it is as by the book, "Craftsmanship in Printing," produced by you for the local club of printing house craftsmen. It is one of the really notable typographic and printing achievements of recent years. It could not be better, finer or more enjoyable to a lover of the art. The Garamond type is enjoying a well deserved vogue for fine editions — would it were possible to keep it from menial tasks, would that it could be reserved for fine work only! The eighteen-point body, perfectly spaced and with wide "English" margins on the 9 by 12 inch page, set off with large and beautifully drawn initials — and printed on Alexandria deckled-edge, laid antique book paper, buff in color — makes a genuine feast for the eyes. The lettered title, printed in vermilion flush with the top of the type page but in the outside margin, adds the desired color and atmosphere. Bound in boards, covered with light blue-gray "hand-made" quality paper, the effect is rich looking and craftsmanlike. The title printed from Hadriano, with a harmonious border around it, in black on orange hand-made quality paper is attached in just the right position on the front cover. Reproductions are shown, which we consider far inadequate to a proper representation of the excellence of the book, but if the reader will visualize from these miniature pages the book in its true size, and made of the best paper, he may at least get an idea of what it is like. In printing, as well as in many other things, California is decidedly on the map, in fact it is the opinion of this writer that *more* good printers are to be found to the acre around the Golden Gate than in any other locality in the United States, "New Yawk" included.

Vrooman-Smith Company, Kokomo, Indiana.—The "Forest Park" booklet is remarkably good. The process cover is inviting, the title page is beautiful and the body matter in ten-point Bookman, or Antique (a large face for the body), is easy to read, particularly because the lines are just the right length. On the text pages the vignetted halftones and the wide margins give an open appearance that is suggestive of a suburban home district. The book throughout, in fact, is remarkably successful in suggesting the great out-of-doors. Presswork is equal in quality to the other features.

Arthur C. Gruver, MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania.—Specimens of your work, representative of the finest craftsmanship, always provide us with many moments of pleasurable examination and study. The latest collection, while not so large as some you have sent us, contains several decided gems. *Macograms* for March is a beauty; seldom have we seen a purely typographical cover of the ornate variety so refined, so expressive of real art, as the one which graces this issue. Green, gold and black make an ideal color combination. *The Shell*, house-organ of the Standard Electrotype Company, is likewise excellent, while the invitation-program for The Alling & Cory Company's "Craftsmen's Night" is delightfully pleasing, the initial page particularly as a demonstration of the beauty of Caslon. In their class, the mailing folders for the Ruud water heaters are outstanding, too.



This virile treatment of the Colonial style of typography is the work of Axel Edw. Sahlin, of the Roycroft Shops, East Aurora, New York. Original was in black and orange on gray deckled-edge cover stock.

BARTON, DURSTINE & OSBORN, New York city.—Specimens, as usual, are of excellent quality. While all the better advertising agencies are constantly giving greater and greater attention to typography and printing, few seem to take the pride in these factors that you do. Booklets, like the magazine advertisements, are notably attractive and impressive, and thereby they attain the first object in advertising effectively — that is, to attract attention. The factors that obtain attention are largely the result of printing and typography, thus the importance of our craft in advertising is established.

CAPITAL CITY PRINTING PLATE COMPANY, Des Moines, Iowa.—"Foundry Service" is a mighty interesting book and chock full of advice, therefore of service to the buyer of printing plates. Presswork is excellent, but there is nothing more about the physical makeup of the book that is at all out of the ordinary in quality. The page border, we think, is both too wide and too strong. It should have been printed in a weaker color, for, as printed in deep bronze, it all but stifles the typography, which otherwise would appear very good indeed. The brown end leaves are not of the right hue to harmonize with the Castilian cover paper.

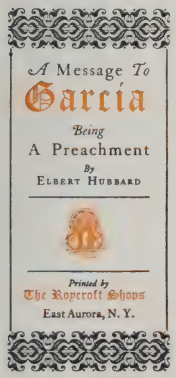
JOE KEATING, Rushville, Indiana.— Minor faults only are to be found in your work, which on the whole is very good. The type matter on the cover of the stock sale catalogue of Sugar Grove farm is entirely too weak. The strong mottled effect of the stock calls for a type both larger and bolder than the small sizes of Caslon used. Of course, if a bold face were used it would not have to be so large as if a light face were employed. The other specimens, particularly those set in Caslon, are excellent. It is unfortunate that so striking a layout as the title of the folder "Tall Cedars of Lebanon" should be weakened by poor choice of display type. The gray-tone, shaded Cheltenham is not in any sense a pleasing type face, and its use detracts from the general excellence of the title page.

EVANGELICAL PUBLISHERS, Toronto, Ontario.—In design particularly, all the specimens you have sent us are unusually interesting; they have a snappy appearance as a result of that unusual design and the good use of color that will surely attract favorable attention. The letterheads are worthy of praise because, despite the large amount of copy by which most of them are characterized, their appearance is good. The use of caps. for masses of body matter should be avoided, as they are hard to read and do not look well. Capitals for an occasional display line are all right, of course, but for the body and for groups of more than a few words lower-case should be employed. The eye is trained to read lower-case, which is structurally more legible than capitals.

THE KENNEDY COMPANY, Oakland, California.—Your product continues to represent you as one of the few top-notchers of the country. The announcement of your new activity, that of advertising typographers, is a beautiful folder, and we regret exceedingly that any reproduction we might make in two colors would be inadequate to represent the beauty of the original in three colors on fine antique laid stock with deckled edges. Likewise, the announcement is of great importance to the advertisers of your territory, national and local, for it assures them the best that is to be had in the line of advertising composition. Your new letterhead featuring this service is as remarkably distinctive as it is excellent. Etc., etc., for all the rest of the specimens of high-grade printing contained in the same package.

INMATES OF OREGON PENITENTIARY, Printing Department.—*Lend a Hand* is pretty good for the most part. On the cover page of the March issue we note two oblong panels inside the page panel which is of opposite proportions, the depth being greater than the width. This should be avoided, as it violates shape harmony and proportion. Like shapes should be combined; you can't fit a square peg in a round hole. We note, too, that the marginal spaces throughout the page are unequal. Strive for a more uniform distribution of white space in side panels. We do not like the outline ribbon border used for the panel head on the first page of text. A plain rule panel would be better, but why a panel head? A plain head without rules would be better. The type used for the paper's name on this first page of text is not pleasing, being extra extended and of poor design. Use a more up-to-date letter if you have it, but by all means use one of regular and good proportions. Text is very well handled except where the short final line of a paragraph appears at the top of a column. Several such breaks are found in this issue for March. Presswork on the type is good, but the halftone is poorly printed as a result of lack of squeeze.

CHESTER F. CONNET, Pittsburgh, Pennsylvania.—Specimens done in the printing department of the local school are excellent. They are comparable with the average good grade done in commercial shops and are better than the average done in school shops. The mixing of Copperplate Gothic (sans serif) and Caslon Italic is regrettable. Caslon is refined and beautiful; the block letter rude and ugly. Text letter, we note, is letter spaced, and it should not be. The black decorative character of this closely knit type face shows to best advantage when closely spaced throughout. It is not a good letter for open display and should not be spread out by spacing in any way. *The Booster* is a mighty fine school paper, the typography and makeup being about the best of its class we have seen in several months.

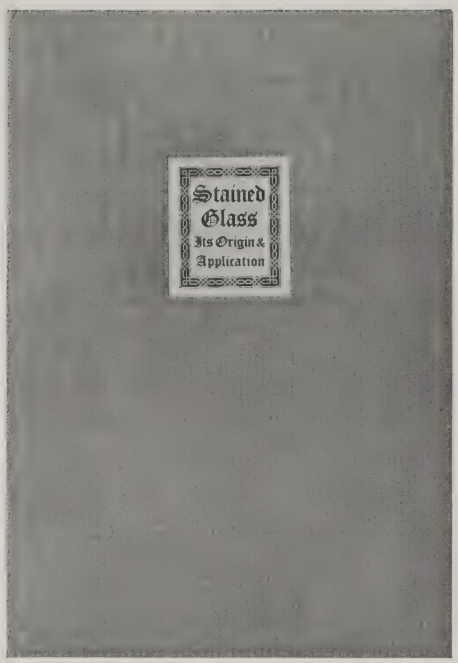


Title page of booklet by Sahlin, cover of which is shown at the left.

CRAFTSMANSHIP IN SAN FRANCISCO

PRINTING, like music, is inborn. Have you stood at the case and seen the even lines of type grow under your flying fingers, and the long galleys stretch down to meet the firm caress of the proof press? And the warm, good smell of new wooden cases, and of piles of paper, and of pungent inks—is it like frankincense to your nostrils? Can you shut your eyes and hear the old Gordon going "cr-umpf, clank—cr-umpf, clank"? ¶ Do you know, and see, and feel these things? Then all the wealth of Croesus or the highest honors your fellow men can offer can never turn back the immutable fact that a Printer you are and a Printer you will always be. Five centuries of Printing have run! Think of it! Down through the years, in every land, craftsmen have wrought with all their might at Printing, hewing a broad way through the wilderness of Ignorance and Superstition. What cared they if Fortune, the jade, passed them by; in the consciousness of work well done were hidden wells of life eternal—of the joy of creation. ¶ And out of all this patient service has grown up a singular oneness of purpose, a pride of craft—that has held untarnished through all the centuries the Printer's Creed, "*Always my best.*" ¶ Printing is the poor man's art. Her temple opens wide its doors to even the humblest, with his tithe of simple craft. And from her shrines, ofttimes hid away from sight, come marvelous messengers that take men's desires and hopes and clothe them with the glorious garments of fulfillment.

Beautiful page of text from "Craftsmanship in Printing," by the Abbott Press, San Francisco. It shows what can be accomplished in one-color printing when type is good, ornament appropriate and harmonious and, get this, margins extensive.



Stained Glass

IN the most ancient basilicas of Europe, small pieces of coloured glass, arranged in some pattern and inserted in wood or cement, were used to close window openings. The glass of this period was so dense that little light could have been admitted through it, and it must have had a purely decorative purpose.

FIRST PICTORIAL WINDOWS

The earliest stained glass windows with pictorial subjects of which we have a record, were those placed in the cathedral of Rheims by the bishop Adalbéron between the years 969 and 988. It is probable that the invention of pictorial stained glass was not much earlier than this date.

LEADS FIRST USED

Documents first mention the use of lead in stained glass windows in the tenth century and the discovery of this medium, in place of cement or wood, for holding the pieces of glass together was a most important factor in the beginning of this great art.

The lead was flexible enough to follow the contours of a figure, and allowed the designer to represent biblical and historical scenes.

THEOPHILUS

Theophilus, a German monk writing in the eleventh century, refers to the blue glass as sapphires. Indeed the popular belief in the preceding centuries was that the windows were composed of precious stones. Theophilus was the first writer to describe the making of a stained glass window, and from him we have learned much about the early method

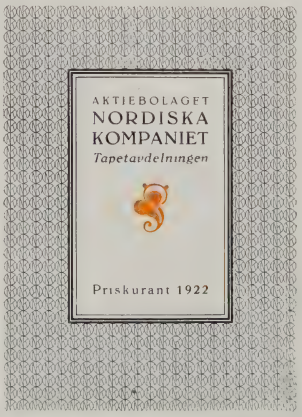
3

Cover and first text page of delightfully pleasing book by William Edwin Rudge, New York city. The board backs are covered with fine hand-made quality gray cover stock (laid), the title being printed in deep red and black on a small label.

The Waconia Patriot, Waconia, Minnesota.— On the whole your work is of excellent quality — in its class. While no opportunity was given to execute anything out of the ordinary in any of the jobs, you have given to the ordinary work extraordinarily careful treatment. The ornate border used on the cover of the attractive booklet for the Pleasant View Poultry Yards, while in that particular example is very satisfactory, is not a good one for general use. On the label for Alfred J. Kohl it does not harmonize with the severe sans serif Copperplate Gothic display. In about ninety-nine cases out of a hundred plain rules are preferable as borders and panels. Letterheads are commendably simple, dignified and attractive because the good type faces are not forced to compete with purposeless ornament such as so frequently weakens work of that character.

HOLLAND D. COTTRELL, Detroit, Michigan.— In layout and display all the specimens are good, while those executed in good old Caslon are excellent in every respect. The difficulty with the others is in the type faces employed, one of which, the Craftsman series, you brought all the way from England, for what reason we can not determine from its appearance. A cross between gothic and roman, it is a mongrel in every sense of the word. For use where a gothic is considered desirable or permissible you could have beaten it a mile this side of the Statue of Liberty. Used where roman would better serve the purpose, as on the announcement for the April 27 meeting of the Detroit Club of Printing House Craftsmen, it is, pardon the expression, simply awe-ful. Unfortunately, too, you made it worse by underscoring each line of the squared mass with rules, printed in color.

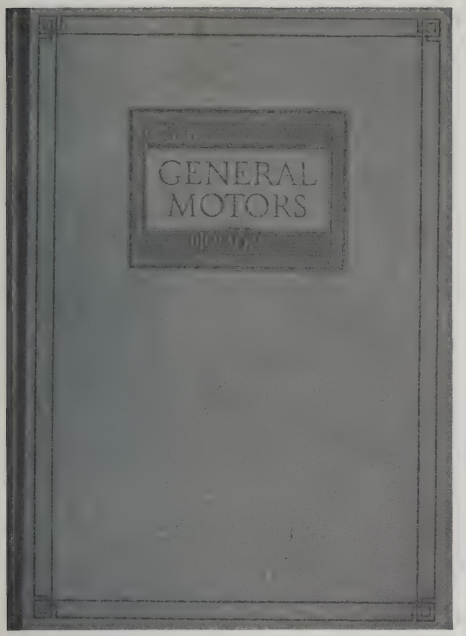
WILLIAM EDWIN RUDGE, Incorporated, New York city.— In the past you have sent us a number of your privately printed books. They are invariably outstanding in excellence. The latest, "Stained Glass, Its Origin and Application," is unusually interesting as a monograph upon the subject of the title, while as an example of fine typography and printing it is, like all of them, of outstanding merit. Typography in Caslon, sectional heads in text, uncial initials, marginal heads in red, wide margins and "hand-made" paper with deckled edges creates an atmosphere in thorough accord with the character of the subject. Bound in boards, covered with dark gray hand-made cover paper — the title printed in black and red on a small label of lighter gray stock — the book as a whole conveys an impression of richness and value that commands the highest respect for the ability of its producer.



Interesting cover treatment by Isidor V. Hallen, of Sweden. Please read review of his work on page 542.

JACKSON-REMLINGER PRINTING COMPANY, Pittsburgh, Pennsylvania.— Your new four-page letterhead, snappily printed in colors from good designs, is a dandy. The heading design on the first page is very striking, but we think the wing ornamental device which appears beneath the firm name might well have been smaller. The words "better printing," reversed in the pale green plate, are too weak and lack force. These might be printed in black next time, for they are important as display. The showing of views in your plant on the second page and of specimens of your work on the third page are excellent, the latter, though in miniature, being reproduced in full color so that when set off against a black background they are remarkably forceful. As coated stock was of necessity used on account of the halftones on the inside pages, roughing the sheets added greatly to the work by eliminating the glare of the stock and by giving it the quality look that operation invariably does.

ALBERT DAMMEYER, New York city.—The specimens are mainly well composed. Squared blocks of roman capitals, as on the cover for the book of The Blyn Employees' Association, have lost their vogue. In view of the difficulties of spacing, results from that style of arrangement are seldom satisfactory. In that respect the page in question is weak. The lines are too closely spaced, while space between words in two of the five lines is entirely too wide. The gap between the L and Y in "Blyn" is bad. When these two caps come together in a word and the other letters can not be spaced to balance the natural space between those two open characters, then they should be mortised and brought closer together than the body of the type will permit. Another point that demands correction on the page is the placing of the ornament. It divides the white space between the upper and lower groups equally, creating a monotonous appearance and violating proportion in the division of the space. The ornament should be above the center of the space. While ornate, the cover for Naphtali Lodge is attractive and unusual. Advertising forms for the Davis Printing Company are well worded and effectively printed.



AMERICA'S LARGEST MANUFACTURING INDUSTRY

THE automotive industry ranks first in value of *finished products* among the great manufacturing industries of the United States.* The 1921 production of passenger cars and trucks was 1,680,000, a reduction of only 24% from 1920, the banner year of the industry. The wholesale value of this output was $1,222,350,000. Parts and accessories increased this total to approximately $1,877,148,000. Until last year the automotive industry was unique in that it had never experienced a decrease in its business except, of course, in 1918 when, because of war conditions, production of passenger cars was necessarily curtailed.

Capital invested in manufacturing companies producing cars, trucks, parts and accessories, amounted in 1920 (the latest available figures) to over $2,126,000,000, nearly double the capitalization of all the National banks. In addition, huge sums, difficult to estimate, are invested in 63,000 dealers' salesrooms, in 59,000 garages and in 55,000 repair shops and service stations.

10,448,632 CARS IN UNITED STATES

There were registered in the United States during 1921 a total of 10,448,632 motor cars and trucks. This represents a gain of 1,237,337 or 13.4% over 1920—a remarkable showing in a year of business depression and an indication that the automobile has become a real necessity. The following registration figures for the last six years, from the U. S. Bureau of Public Roads, indicate the growth of the industry:

During Year	Registration	Gain Over Previous Year
1921	10,448,632	1,237,337
1920	9,211,295	1,653,447
1919	7,558,848	1,412,231
1918	6,146,617	1,163,277
1917	4,983,340	1,470,344
1916	3,513,996	1,063,733

There are 12,588,949 motor vehicles in use throughout the world. Europe has 1,110,996; Canada 469,310; and Latin America about 200,000. The relatively small number outside the United States indicates a large potential export market for American cars, with improved business conditions abroad.

*U. S. Census of Manufactures.

[1]

This handsome book was issued by Dominick & Dominick, New York city brokers, to market an issue of stock in the General Motors Corporation. It is made as fine as possible in order to appeal to men of worth and taste. It was executed by Everett R. Currier, Limited. For description read review on this page.

EVERETT R. CURRIER, LIMITED, New York city.—The book, "General Motors," is a most handsome one, quite a change from the customary literature employed to sell capital stock in a corporation. The cover of medium gray (olive hue) paper, over board backs, is very attractive indeed, the characterful title design being printed in deep green. Olive cloth is used over the hinge. Typography is in Caslon, which with exquisite margins and perfect word and line spacing gives a delightful effect, suggestive not only of beauty but of dignity and quality. We can not see how it could possibly be improved upon or how the object in view of its user could be more surely attained. The book is designed to appeal to men of worth and fine taste, and if it did not — but of course it can not fail to — nothing in the world would appeal to them.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—Our compliments are extended upon the latest collection of samples sent us. It is on the whole the best you have ever sent and, though your work has never been bad, it is now worthy to rank with the best. The letterhead for Richard Giles is a gem and the folder for Clark Leaming is decidedly attractive. The latter would be still better, we believe, if the portrait tipped on to the first page were a little smaller. In general effect the letterhead for the Citizens National Bank is decidedly pleasing, printed in black only, but embellished by a blind embossed border near the edge of the sheet all around. The fact that the major display is set in Caslon Old Style, and minor display — names of officers, directors, etc.— in rather heavy block letter creates an effect that does not wholly please, in view of the striking differences between the two type faces used. Why did you change? Caslon throughout would have left nothing to be desired.

ACE L. MUSICK, Kirksville, Missouri.—Our compliments are extended not only on the creditable specimens you have sent for our examination but particularly upon the attractive manner in which you have prepared them in the portfolio, on the cover of which you have painted an illustration. You have obvious talent for art, which is reflected in your typographic work. The envelope corner card for the Auten-Matlick Printing Company illustrates an effective use of the Parsons series. For informal arrangements of few lines the Parsons series can not be beaten. The trouble with it is that it is so frequently abused. You have abused it on the cover of the Vest Pocket Price List for J. J. Snyder & Co., where the main display is set wholly in capitals, and on the title for the folder of the Dare School, where the display is involved and the design conventional. Furthermore, Parsons serves best when working alone. No other type in existence is like it — it is the most original of type characters that have been brought out in recent years — hence can not look well with other styles.

OBSERVER PRINTING HOUSE, Charlotte, North Carolina.—Of the booklet issued to show the size and scope of your plant and business, the cover is the outstanding feature. It is very pretty. On light blue Sunburst stock a panel is printed in a slightly stronger blue and over this the lettering of the title, "A Story of the Tellers of Stories," is printed in deep blue, outlined with gold. A line of gold is also printed across top and bottom of the panel. Of the body of the booklet, the presswork is the best feature. The lines of type are far too long. The last halftone in the booklet, that showing the ruling department, is turned the wrong way. The top should be at the outside margin on left hand pages and at the binding margin on right hand pages when cuts are turned at right angles to the reading matter. This is because in reading the type matter on horizontal lines the cuts running the opposite way of the page do not force such a big and inconvenient turn. The fact that the photographs were carefully retouched before the plates were made makes them look snappy. Of course, the floors are clean — happy day when the floors of a print shop *are* kept clean!

JOHN CARDWELL, Wanganui, New Zealand.—In general design and arrangement the two-color poster of the Annual Easter Camp is good. Had type of regular shape been used for the body instead of the Cheltenham Bold Extended a great improvement would have been made. Why use silver bronze for printing wedding invitations? They are very hard to read as printed. The title of the Inter-School Cricket


Allm. Telefon:
Kontoret O. 311

Allm. Telefon:
Fabriken O. 800

AKTIEBOLAGET
Franska Konditoriet
Hablé Frères
BIRGER JARLSGATAN 18
STOCKHOLM

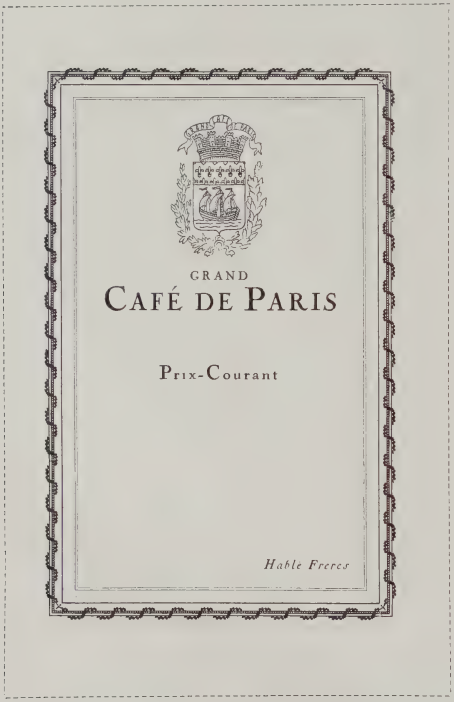
Representant:

Beautiful card from Hallen, of Sweden. Type was black, rules and ornament in light buff tint. You can visualize how handsome the original is.

and Rowing Tournament folder is neat in spite of the use of Tudor, an unattractive type face. The group on the second page is placed too low. Such groups should invariably be above the center of the page; otherwise they appear below the center, making an equal division of the page, which looks monotonous. The matter on the menu page is spaced too widely. Had these lines been set closer and the margins thereby made wider the effect would have been much more pleasing. You are handicapped plainly by your type equipment, as most of the specimens are well designed and if set in more pleasing types would be very good. The largest display line in a design should be above rules would give an equal decorative value, the same divisions and a more open and agreeable appearance.

Altman Printing Company, Anderson, South Carolina.—There is a wide range of quality among the specimens you have sent us. Those executed in the plainer type faces are excellent, while those done in the "flossy" Parsons series — particularly where entire lines and groups are set in all capitals — are very poor. It is a shame that a type face so admirably suited to certain classes of work, even though limited, should be given disrepute through improper use. The fact that it is so generally abused shows a marked lack of appreciation of the

In the text pages through picture and story — the story confined to titles to explain the operations pictured — the entire process of making plates is described. Thus your customers are shown, and graphically, how plates are made, how many operations are necessary and how extensive an equipment you have to serve them. It is mighty good publicity because it is interesting — and useful. Publicity that is made useful to its recipients has manifold opportunities to prove resultful; more and more of it is being done. Blatant claims in advertising do not work so well as formerly, and wise advertisers everywhere are coming to the idea followed in the production of this book of yours





Menu titles by Isidor V. Hallen, of Sweden, emphasizing extensive use of ornament in such a way that it adds to the effect rather than proving offensive, as is the usual rule when type ornament is used to such an extent.

the center of a page or panel and not so low as it is on the title of the folder for the Wanganui Bowling Center.

Ed. Crossfield, Big Timber, Montana.—The arrangement and display of all the specimens in the large collection you have sent are excellent. The extensive use of the type face Parsons, induced by the fact that it is probably the newest face in the shop, results in a loss of effectiveness in a number of specimens. Parsons is not a good type for involved displays, as it is not a legible letter. The title for the folder on Allen's leghorns is weak and its weakness is in no small measure due to the use of Parsons, although the spreading out of the display rather than grouping it is a contributing cause. The letterhead for the county clerk and recorder, in which there are only three or four lines, is the type of display on which Parsons is very good, yet in this particular instance a more dignified type face seems called for. Parsons is about as informal a letter as one could imagine, and, as a consequence, is hardly a good one for the stationery of lawyers, ministers, public officials and banks. The letterhead for the *Pioneer* is "stuffy"— very crowded indeed. This is due not only to the close line spacing but also to the use of parallel rules where single

possibilities and limitations of Parsons, the result of which will be the face will be short lived. The founders have done all within their power to guide its use aright, their circulars and samples are always good, particularly the samples of jobwork, as on the circulars they use the type for body matter, for which we do not consider it good. Parsons is excellent for letterheads, cards, the titles of folders and for simple covers, designs wherein there is little copy, but it should invariably be employed in lowercase, using the capitals only to begin important words, sentences and lines. As used on the envelope corner for the Betsy Ross Tea Room, set in lowercase and printed in medium gray on gray stock, the effect is delightful.

The Photo Engravers & Electrotypers Limited, Toronto, Ontario.—"And the Basis of Judgment Is Knowledge" is a handsome book, the treatment of the cover being decidedly unusual. None of the character of the design, however, would be lost if the lines of the border had been drawn a little thinner. That would have refined the effect and brought about a better balance between the strength of border design and the lettered title. Colors, light olive-gray and light brown (yellow-orange hue), are exceptionally pleasing.

in so far as it can be applied in their particular lines.

Isidor V. Hallen, Stockholm, Sweden.— The portfolio is handsome: the specimens in it are remarkably fine. You have the knack of accomplishing what most of those in this country who attempt it fail in, and that is composing with type equipment decidedly decorative designs that are ornate without being bizarre. Your extraordinary success in that respect is due to the fact that ornament is refined in details, that color is employed to submerge its prominence, while at the same time contributing to the beauty of the ensemble of details, but most of all to the fact that it is invariably in harmony with the type faces employed. Your color sense is either a remarkable natural gift or has been developed to a high degree by study, for the color combinations invariably please. Several specimens are shown for the pleasure and profit our readers will derive from a study of them. Of course the elements of beauty contributed by the fine paper stocks you use and the colors of the originals, which are perfect in each individual piece, can not be adequately conveyed in our reproductions. Will you come again? We are frank to admit we can't help you, but you can help us a lot.

Collectanea Typographica

By HENRY LEWIS BULLEN

for they are two things,
wisdom and law together;
and therefore it is said: nobody
is a judge through learning;
although a person may always learn,
he will not be a judge unless there be
wisdom in his heart; however wise
a person may be, he will not be a
judge unless there be learning with
the wisdom.

—Ancient Laws and Institutes of Wales.

* * * *

John Cotton Clapp

IN January, 1921, the printing business of David Clapp & Son, of Boston, came to an end, after rounding out more than a century. It was established by John Cotton, to whom David Clapp was apprenticed in 1820, continuing as journeyman until he became a partner in 1831 and acquiring sole ownership in 1834. When David Clapp entered as an apprentice, and for long afterward, the printing was done on the ancient two-pull wooden hand presses which had continued with little change since typography was first practiced. One of these presses was preserved, and when John Cotton Clapp, the son, partner and successor of David, closed his printing career, he presented it to the Typographic Library and Museum. Of all the ancient presses now in existence this is the best preserved. On it the first issue of *The Christian Register* was printed, and at a banquet in commemoration of the centennial of that publication the venerable press was erected in the banquet hall.

David Clapp, third of that name, born in Dorchester, Massachusetts, on February 6, 1806, was of the sixth generation of a family which had resided in that town since 1633. In 1856 his son, John Cotton Clapp, entered as an apprentice, and was admitted to a partnership in 1864, the firm name being David Clapp & Son. The father died in 1893. The business was continued by John Cotton Clapp and his brother, David Capen Clapp, until the death of the latter in 1918. In 1921, as we have said, the surviving brother wound up the affairs of the business, of which he had been a part for sixty-five years. At this writing he is hale and hearty, at the age of eighty-five. Mr. Clapp is the senior warden of St. Matthew's Episcopal Church, South Boston, which he has served the greater part of his life. He has been a member of the Charitable Mechanics' Association for fifty-one years, and is also



John Cotton Clapp.

a member of the New England Historical and Genealogical Society and of the Old Boston School Boys' Association. He lives on Jones' Hill, Dorchester, within a few rods of the house built by his grandfather in 1794, in which he was born. He has a son, John Cotton Clapp, Jr., who is an architect in Boston.

What with radical changes made in Boston streets, and the disarrangement of locations caused by the great Boston fire, this printing house was frequently moved. It commenced on the corner of Washington and Franklin streets, and was continued at 564 Washington street, 35 Bedford street, 115 High street, finally moving in 1895 to 291 Congress street.

The work done by David Clapp and his sons was of a superior kind. The Boston Directory was printed by them from 1829 until 1846, the *Boston Medical and Surgical Journal* from 1834 until 1874, and the *New England Historical and Genealogical Register* from 1866 to 1914. Much book printing was done and a large amount of railroad work. Few printing houses survive for a century, and of these none have been more honorably and efficiently conducted than this one, which we thus take pleasure in commemorating.

* * * *

Wayfaring Printers in 1467

Sweynheim and Pannartz Removing From Subiaco to Rome

ABOUT a mile from where they parted, Clement found two tired wayfarers lying in the deep shade of a great chestnut tree, one of a thick grove the road skirted. Near the men was a little cart, and in it a printing press, rude and clumsy as a wine-press. A jaded mule was harnessed to the cart.

And so Clement stood face to face with his old enemy.

And as he eyed it, and the honest, blue-eyed faces of the wearied craftsmen, he looked back as on a dream at the bitterness he had once felt towards this machine. He looked kindly down on them, and said softly:

"Sweynheim!"

The men started to their feet.

"Pannartz!"

They scuttled into the wood, in hiding.

Clement was amazed, and stood puzzling himself.

Presently a face peeped from behind a tree. Clement addressed it.

"What fear ye?"

A quavering voice replied:

"Say, rather, by what magic you, a stranger, can call us by our names! I never clapt eyes on you till now."

"Oh, superstition! I know ye, as all good workmen are known — by your works. Come hither and I will tell ye."

They advanced gingerly from different sides, each regulating his advance by the other's.

"My children," said Clement, "I saw a Lactantius in Rome, printed by Sweynheim and Pannartz, disciples of Fust."

"D'ye hear that, Pannartz? Our work has gotten to Rome already."

"By your blue eyes and flaxen hair, I wist ye were Germans; and the printing press spoke for itself. Who then

should ye be but Fust's disciples, Pannartz and Sweynheim?"

The honest Germans were now astonished that they had suspected magic in so simple a matter.

"The good father hath his wits about him, that is all," said Pannartz.

"Ay," said Sweynheim, "and with those wits would he could tell us how to get this tired beast to the next town."

"Yea," said Pannartz, "and where to find money to pay for his meat and ours when we get there."

"I will try," said Clement. "Free the mule of the cart, and of all harness but the bare halter."

This was done, and the animal immediately lay down and rolled on his back in the dust like a kitten. Whilst he was thus employed, Clement assured them that he would rise up a new mule. "His Creator hath taught him this art to refresh himself, which the nobler horse knoweth not. Now, with regard to money, know that a worthy Englishman hath entrusted me with a certain sum to bestow in charity. To whom can I better give a stranger's money than to strangers? Take it, then, and be kind to some Englishman or other stranger in his need; and may all nations learn to love one another one day."

The tears stood in the honest workmen's eyes. They took the money with heartfelt thanks. "It is your nation we are bound to thank and bless, good father, if we but knew it."

"My nation is the Church."

Clement was then for bidding them farewell, but the honest fellows implored him to wait a little; they had no silver nor gold, but they had something they could give their benefactor. They took the press out of the cart, and while Clement fed the mule, they hustled about, now on the white hot road, now in the deep cool shade, now half in and half out, and presently printed a quarto sheet of eight pages, which was already set up. They had not type enough to print two sheets at a time. When, after the slower preliminaries, the printed sheet was pulled all in a moment, Clement was amazed in turn.

"What, are all these words really fast upon the paper?" said he. "Is it verily certain they will not go as swiftly as they came? And *you* took *me* for a magician! 'Tis 'Augustine de civitate Dei.' My sons, you carry here the very wings of knowledge. Oh, never abuse this great craft! Print no ill books! They would fly abroad, countless as locusts, and lay waste men's souls."

The workmen said they would sooner put their hands under the screw than so abuse their goodly craft. And so they parted.—*Charles Reade, in "The Cloister and the Hearth."*

Ben Franklin's Grave

Fresh grows the grass, and weeping willows wave
About the spot encircling yonder grave;
But not more fresh than lives thy memory,
O Franklin, in the hearts that know of thee.
With reverent step and not unmoistened eye
As to a holy shrine would I draw nigh;
Thy tomb shall add a word with wisdom fraught
Unto the lessons which thy Life has taught.

Let Conquerors tell of their ensanguined march,
By towering shaft or by triumphal arch;
Let toiling millions raise the heavy stones,
And pyramids enclose a Monarch's bones:
How sweet to turn the weary eye away
From such attempts at posthumous display,
To where no pomp, nor chiseled splendor can
Enhance the simple grandeur of the Man.



Franklin's Grave.

No flattery of epitaphs is here,
To mock with idle praise the heart sincere;
No pride that lurks in monumental show
Commemorates the dust that sleeps below:
A simple slab of stone is all that shows
The spot where thou, O Franklin! dost repose —
A simple slab of stone whereon are seen
The names of Deborah and Benjamin.

Here let me learn what secret beauties lie
In native worth and staid simplicity;
Beauties beyond the reach of pomp and State,
Or touch of art, howe'er elaborate;
Thy monuments are Deeds which few can match,
Substantial Acts outliving stone — to snatch
The scepter from the hands of kings, and e'en
The lightnings from the stormy clouds of Heaven. —*John K. Stayman.*

* * * *

Foolish Inventions

IN 1855 Robert Augustus Crosse, of England, was granted a patent for casting types with a letter on each end, so that "the letters on each end might be printed simultaneously from the top or bottom of the types." A printing press which would print both ends of the types was suggested, but left to other inventors to develop. The patent specifications do not explain how a compositor could set two pages by merely composing the types for one page.

In the eighties a Wisconsin man was granted a United States patent for self distributing types. Each character in a font was to be cast of a different specific gravity. When the types required to be distributed, they were dumped into a tub of water. Of course the heaviest types would reach the bottom of the tub first and the lightest would descend last. In this way the letters would pile themselves in separate layers in the tub; all that remained to be done was to drain off the water and scoop the letters up layer by layer, placing each handful in the type case.

* * * *

Newspapers Are Made by Printers

THE poet Whittier in "Snow Bound" thus describes the advent of a newspaper in a community shut off for a few weeks from its daily or weekly communications with the world:

At last the floundering carrier bore
The village paper to our door.
Lo! broadening outward as we read
To warmer zones th' horizon spread;
In panoramic length unrolled
We saw the marvels that it told.
Welcome to us its week-old news,
Its corner for the rustic Muse,
Its monthly gauge of snow and rain,
Its record mingling in a breath
The wedding-knell and dirge of death;
Jest, anecdote, and love-lorn tale;
The latest culprit sent to jail;
Its hue and cry of stolen and lost,
Its vendue sales and goods at cost,
And traffic calling loud for gain.
We felt the stir of hall and street,
The pulse of life that round us beat;
The chill embargo of the snow
Was melted in the genial glow;
Wide swung again our ice-locked door,
And all the world was ours once more.

* * * *

The force of Union conquers all.—*Homer.*

So quotes a man who is thinking of his own Union. At the same moment he was thinking of union to smash or weaken another Union composed of fellow men working with the same equipment for the same purpose under the same roof with himself — Union to work for Dis-Union. Homer was right. We need every one to be in a strengthened and improved Union. *Collectanea* believes in compulsory Unionism of employers and employees, just as he believes in the compulsory education of children.

* * * *

The best advertised place is Heaven. We all want to go to Heaven. Millions of bibles are printed and sold every year. Advertising pays. All of us who deserve to be there, will be there.

THE NOBILITY AMONG THE CRAFTSMEN

BY MARTIN HEIR

I WILL readily admit that when I sailed for Europe last February for recreation as well as to study first-hand the condition of the printing industry in those countries which still are considered the fatherland of many Americans, I had a preconceived idea that the printers of these countries, employers as well as employees, were of a superior rank as craftsmen as compared with their counterparts in the good U. S. A. Many things combined to form this idea: Europe is the birthplace of the art of printing as well as of the printing industry; books and other publications reaching American shores and American libraries from abroad carry with them in makeup, printing and binding signs of skill and craftsmanship not commonly seen within the limits of the American printing industry; men like William Morris, Cobden-Sanderson, and Grolier have with one or two exceptions found nothing but imitators among us, and therefore generally have been considered beacons along the highway on which the printing art must travel toward recognition and success; and, last but not least, that the average European workman in the printing industry is inspired with a love for his work and his chosen vocation, which makes his daily task a continuous source of pleasure rather than a clock-watching drudgery, a source of joy forever from which nothing can tempt him rather than a necessity forced on him by a cruel fate, thus enabling him to combine all his faculties of energy, skill and art for the production of the masterpiece.

But I will just as readily admit that, although this idea in its precepts remains as when formed, the closer contact with actual conditions has altered it beyond recognition. Sad to relate, a close contact with actual conditions, an inside view so to speak, seldom reveals the precious stone anticipated. As in the case of the four lions on the approaches to the Alexandre III Bridge in Paris, from a distance bathed in the rays of the noonday sun they shine like the purest gold, but on closer investigation they are found to be tarnished brass.

I will venture to say, for the sake of explanation, that the workman I have described, the one whose only object in life is to produce the best work circumstances will permit, is still in existence, even in great numbers; but his class is a decidedly small and insignificant minority. I have found him in the bigger shops in the larger cities, and I have found him in small towns in shops run by one or two men.

Recently I met a bookbinder in a town with less than three thousand inhabitants. He was doing all the binding or bindery work required in his little town: punching, perforating, numbering, blocking and tableting, ruling, blank-book work, etc. But in his spare time, when occasion would so permit, he indulged in the more pleasing work of rebinding books for the libraries of a few rich customers. In this branch of his trade he created real masterpieces, with original designs for both front cover and backbone stamped in pure gold leaf. He had learned his trade as the ordinary apprentice, being apprenticed for a period of five years. But at the end of that period he was not satisfied to remain with his former master as an ordinary journeyman. He was a good workman, and from the start could have obtained the wages prescribed by the union scale. But he wanted to broaden his education and increase his usefulness — to improve himself as a workman and thereby also improve his earning capacity, besides enjoying the pleasures that superior craftsmanship gives. He therefore enrolled as a student in the bookbinding course in the trade school in Hamburg, Germany. The school is conducted by the Government as part of the German educational system, and the course is a two-year one. It is open only to journeyman bookbinders, either apprenticed through a master or graduated from primary trade schools. Its aim is, like all other German schools of the same kind, by thorough teaching of means and methods to develop in the students a desire to excel in their chosen trades and a love of the work that eventually will make them master craftsmen. Besides artistic bookbinding, the principles of design and diemaking are taught, enabling the student to carry out in actual practice his own artistic ideas.

"Does the school succeed in this respect?" I ventured.

"Decidedly. When a student graduates from this school he is a superior workman in every sense of the word. A diploma from this school is accepted without question by binderies of the highest reputation anywhere on the Continent."

I gladly accepted an invitation to look at some of the work of this bookbinder. I am proud to say that he is only one of the many who disregard the tendencies of our present materialistic age to put immediate gain before future success. Like the average workman he might have been satisfied to plod along in mediocrity, gaining a fair living from his daily labor. But he chose the other part and his community has decidedly benefited by his choice.

Immediately after Per Palmquist graduated from a college in Stockholm, Sweden, in 1885 he entered one of the largest printing plants in his home town as an apprentice, remaining until 1888, when he was considered a full-fledged compositor. Ordinarily college graduates do not enter the printing industry as apprentices in the composing room. Such work is not refined enough for them. But Mr. Palmquist thought otherwise. And he has never had an occasion to regret his choice. From 1888 to 1890 he worked in printing offices in New York city, studying American production methods. At present he is managing director in one of the largest printing plants in his home land; is on the board of directors of a number of industrial and financial institutions, and is a member of the Printers' Council of Northern Europe (Nordick Boktrykkerraad). In recognition of his worth to the printing industry he has been decorated by his king with the order of Vasa.

Waldemar Zachrisson, who has been mentioned frequently in the columns of THE INLAND PRINTER in recognition of his work for the uplift of the printing industry, was a graduate from a college in Gothenburg before he entered the printing industry as an apprentice in the Government printing office in Berlin, Germany. He worked as a "tramp" compositor in nearly all big European cities, gathering information and knowledge of his trade, which was bound to bring big dividends in the future. Once he was foreman in the composing room of a big Swedish daily. In 1882 he started his own print shop, which today is one of the largest and best known in Sweden. Mr. Zachrisson himself is well and favorably known among the printers in all European countries. I have myself heard his name mentioned with respect by printers in Paris, Cologne, Hamburg, and Christiania. He is a representative in the "Gutenberg-Verein" in Mainz, one of the governors in the "Deutscher Buchgewerbeverein" in Leipsic, and organizer of the trade school of the book industry in Gothenburg. He is also editor and publisher of a year book for the printing industry of Europe, which I had the pleasure of reviewing in the March issue of THE INLAND PRINTER. For his work as a printer he has been decorated with three orders, that of the North Star and the Vasa order of Sweden, and the St. Olav order of Norway.

Before Carl Ramstrom took up his lifework as a printer he had graduated from a college and from an institute of technology. He must thus be considered as eminently qualified to select a trade or profession of his liking. That he selected the printing industry, not by accident but by mature resolve, shows what the educated men of Europe think of the industry. They are not ashamed of it, that is sure. Mr. Ramstrom worked as a printer and studied the printing trade

in Germany, Austria, France, England and the United States, until he was chosen in 1900 as superintendent of the mechanical departments in the largest book publishing house in Scandinavia, that of P. A. Norstedt & Sons, in Stockholm, Sweden. In 1913 he was chosen as managing director of the Lithographic Corporation of Sweden, besides being director in a number of other public and private institutions. In 1903 he was elected city clerk of Stockholm, an office he held until 1912. He has also been secretary of the Chamber of Commerce of his home city, director of the technical high school, president of the master printers' association, director in the Swedish Industrial Federation, and a number of other social and industrial federations. Besides being decorated with the North Star and the Vasa order of Sweden and the Prussian Crown order he is also Officier d'Académie of France and has received the medal Literis et Artibus as well as the Olympia medal. Still he is first and foremost a printer, and is not ashamed to be so considered.

Anders Grondahl graduated from the University of Christiania as a bachelor of arts in 1891, after which he entered the printing industry as a printer's devil, graduating as a journeyman compositor in 1894. He is at present the managing head of a great printing and publishing concern established by his great-grandfather in Christiania in 1812, which has all the time since been in the possession of the family. He has for four years been president of the employing printers' association of Christiania, of which his father before him was president for twenty years. He also has been vice-president in the Norwegian publishers' association. He worked at the case for a number of years in Christiania and Copenhagen, specializing in fine bookwork. He was therefore well qualified in 1903 to become a member of his father's firm.

Ejnar Levison, of Copenhagen, Denmark, is another bachelor of arts who has succeeded his father as a printer. After his graduation as a compositor from a printing office in Copenhagen he worked at the case in Paris, Leipsic and New York, thus qualifying himself for the position of master printer, which he has occupied with great success since 1905. He is at present president of the master printers' association of Copenhagen, member of the printing trades arbitration board and a number of other quasi-public institutions.

I will close this somewhat narrow and possibly tedious introduction of printing trade successes by the mention of Anders Verner Nylander, a prominent printer in the capital of Finland, the next-door neighbor to bolshevik Russia. Four years after his graduation from a technical institute he also graduated from his apprenticeship as a compositor, after which he worked at the case in his native land, also in Sweden, Denmark, Germany and France. At present he is managing director of the largest printing plant in his home land, a plant employing upwards of a hundred compositors, and he is also a director of a number of other concerns of repute and excellent financial standing. He is a member of the city administration and the possessor of numerous medals of honor, such as the Prussian Iron Cross, etc.

I could extend the list quite considerably. A little more work on my part would probably discover hundreds of others, who, by love of the work and their chosen trade, have helped to gain for the printing industry the recognition and standing it so highly deserves, and thereby have also increased their own standing in the financial world as well as in society. They can be found from the shores of the Mediterranean to the Murman coast, from the North Sea to the Asian border. They are found in the French Chamber of Deputies, in the English Parliament and in the German Reichstag. But this is enough.

It will be noticed that in this list I have included only men who were college graduates before they entered the printing industry as printers' devils — men who for years have worked at the case or on the stone, slowly but surely advancing toward the success which is sure to come to the painstaking worker. I make this distinction because of its significance. In our own printing fraternity we have numerous examples of the printing trades being used as stepping stones to other and presumably more refined occupations. We have printers who have become lawyers, ministers, physicians, etc. But I have yet to find a lawyer, minister or physician who has become a great printer, and hardly ever has a college graduate of any kind distinguished himself as a fine compositor or pressman. Whether this is because the printing industry offers fewer opportunities in America than in Europe I dare not say. But I hardly think so. Be that as it may, however, it may possibly be taken for granted that when a highly educated man switches his career, not by accident but by choice, from the professions to the trades and makes a success of it he must be actuated by other than ulterior motives. There must of necessity be a love of the work and the trade selected which is compelling in force. And the success gained by such men is proof beyond doubt that the printing industry can and will reward abundantly any man who gives of his best to its uplift.

But, as I stated in my introductory remarks, this class of willing workers who disregard immediate gain for future success is still a small and insignificant minority, probably more so in Europe than elsewhere because of the havoc made in economic conditions by the World War. Foolish as it seems, essentials are forgotten in the race for non-essentials.

Although printers as a whole are considered to excel in intelligence, I am sorry to state that the big majority of the printing trade employees in Europe have their eyes glued with longing and fascination on Moscow and the soviet experiments with communism. Not that any number of them, so far as is known, have migrated to this paradise of the crank with revolutionary ideas and tendencies where private fortunes have been abolished. No, not that; the experiment would probably be too risky. The glittering gold might prove to be tarnished brass. But they insist, even as the most befogged crank, that the revolution patterned by Russia must prevail in the rest of Europe if living conditions shall ever become tolerable. In other words, that the long-established economic structure upon which civilization is built, and which has stood the onslaught of centuries without even being perceptibly rocked, must be discarded and replaced with an economic system having no more solid foundation than the dreams of unpractical idlers. That such experiments have been tried without success time and time again, that the history of the world is full of attempts to socialize industry and to abolish private ownership, is of no account. As for instance in ancient Greece at the time of Pericles: On his instigation and initiative the State fed the poor, paying the bills from the state treasury. This liberality only increased the demands of the poor to the depletion of the treasury, which necessitated new sources of revenue. This could be found only by taxing the rich or by appropriating private fortunes. Consequently to be rich became embarrassing, if not actually dangerous. It was more dangerous for a rich man to be brought before a judge than it was for a criminal. Even old man Demosthenes earned the wrath of the "people" as a silk-stockinged plutocrat by appearing on the street in a carriage. And this was the result of Grecian democracy! It helped very little to appropriate an isolated fortune now and then. A revolution by which all such fortunes could be appropriated at once and the owners killed en masse would be far more effective. The history of Greece shows one hundred and fifty years of this reign of terror. Soviet Russia is only an imitation of the real thing.

To see the banner of the typographical union in the May-day parade, followed by hundreds of paraders carrying red flags, is therefore not apt to influence one with confidence in the nobility among the craftsmen.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Choice of a Conjunction

M. L., Menasha, Wisconsin, asks: "Will you kindly give your opinion as to the correctness of the use of the word nor in the sentence 'It can not slip nor lose its grip'?"

Answer.— If I wrote this myself, it would probably say or instead of nor, though I might use nor. It is a moot point that has never been absolutely decided. In reading proof of another person's composition I should leave it like copy. The sense of one expression is equal to "not either slip or lose its grip" and of the other "can neither slip nor lose its grip." Books of grammar do not commonly specify close choice in such case, but Goold Brown tells us distinctly that some grammarians decide one way and some the other. He tells us, in some long and tedious observations, that Churchill and Burn, two older grammarians, contradicted each other, and that both were wrong, because each carried his point too far. Various writers have told us that English grammar changes, but I can not discover that it has actually changed in this respect, the grammar of today being the same as that of a century ago, with all of the disagreement of that time, or at least much of it, still persisting.

Use of Hyphens

Student, Boston, Massachusetts, writes: "We have had many arguments in our office on use of hyphens in phrases like 'Most-important long-looked-for event.' These words seem not to need hyphens. There is little possibility of misunderstanding. Lately I have seen English books with the hyphen used only in word division. What is your opinion?"

Answer.— We have long — almost always — had much disagreement about hyphens, and no attempt to reach general agreement. I used to think it foolish and utterly useless to hyphenize any words, but became strongly convinced more than thirty years ago — and am still sure — that it is much better to hyphenize many words, so many that my plan meets little approval. Its main point is systematizing, and the strong point opposed is wide objection to frequent hyphens, based mainly on looks, which objection I can not believe reasonable. English printers formerly used too many hyphens, and now do not commonly use enough to suit me. In my opinion the hyphen is utterly wrong between most and important, but long-looked-for is properly hyphened as an attributive adjective, though misunderstanding is not at all possible, and so separate words are not unreasonable. Hyphening of phrases used attributively is authorized by most grammarians, but has been too frequent in practice.

Dictionaries and Division

E. B. H., Brookings, South Dakota, writes: "I am desirous of obtaining a dictionary to keep on my desk — one that gives in particular all the divisions of words — a dictionary that would serve a proofreader. It must conform with the rules laid down in Webster's New International Dictionary. We have Webster's International, but it is too large for the desk. I am also trying to decide what would be the best vest pocket dictionary to tie to the assembling elevator lever handle of the typesetting machines to help students in division and spelling — particularly division of words."

Answer.— All dictionaries that mark off syllables at all insert a hyphen or an accent-mark after each syllable, whether the word is properly divisible in print or not. This indicates that dictionaries do not commonly divide words strictly as a guide for printers, although the Webster's New International includes a set of rules made as such guide, but without any restriction against such division as all good printers exclude. Against, for instance, is two syllables, but not divisible in print. One who wishes a smaller dictionary that shows divisions according to these rules may safely decide that the one way to secure it is to get the genuine abridgement called the Collegiate by its own publishers, the Merriam Company, of Springfield, Massachusetts, for the desk, and a smaller one of the same series — but not a vest pocket one, which is too small to be useful for any but the commonest words. Other small dictionaries may be useful, but none is sure to comply with the Webster rules for division. Small dictionaries invariably omit the words most likely to demand guidance in respect to division, and in each smaller book such omission is increased. It can not be very long now before the Merriam Company makes all its works anew, and the new works may contradict the former ones in many respects, just as the New International differs from its predecessors, most markedly in spelling.

Some History That Is Unknown

R. B. S., Philadelphia, asks questions that we can not answer, as follows: "A question has arisen in this office with reference to the use of capital letters, and we appeal to you as the most likely source of information. At what date or during what period was the custom of indiscriminate capitalization of nouns abandoned in English writings, and was the change in this respect due to any concerted action on the part of writers or publishers or did it come about by common consent? At the present time I am aware that most, if not all, nouns in the German language are spelled with a capital letter, but we have in English more or less definite rules for limiting the use of capitals. In Wilson's 'Treatise on Punctuation,' 1871 edition, which is one of the revisions of the 1826 edition, I find the following: 'It was formerly the custom to use capitals with greater frequency and less discrimination than it is at the present day; almost every noun, nay, in some cases almost every word of the slightest importance, having had its initial thus distinguished. . . . But as this practice was to a great extent arbitrary, and did not possess the advantage of either ornament or utility, the use of capital letters is now very properly limited to the applications about to be mentioned.'

"We have another question regarding the use of the long *s*, used both in manuscript and in type up to the middle, and by some folks to the latter part, of the last century. Was there any convention of linguists or writers at which the abandonment

of the long *s* was considered, and can any date be set for its disappearance? Referring to the library in our own business organization, we find a book in French printed in 1757 in which nouns are capitalized with great frequency and in which the long *s* is employed. Another French book of 1805, also in our library, is printed without the frequent capitalization of nouns and without the long *s*. This would indicate that the date or period at which these forms were abandoned in the French language was between 1757 and 1805, but you perhaps can fix the date more definitely.

"We will thank you for your answer to these questions and for the best printed reference on the subject that you can suggest."

Answer.— I can not find any definite information recorded as to the date or period of change. No one seems to have supposed it worth the research necessary. Capitalization was decidedly arbitrary at least until the beginning of the nineteenth century, and at or near that time changes toward systematizing began, probably by personal action of some author or printer. I do not know of any concerted action, and do not think there was any. What is more important is the fact that capitalization is even now arbitrary, though not nearly so much as it once was. Even though certain principles are universally acknowledged, we do not all apply those principles alike or nearly so. As to the other question the same uncertainty exists. I am certain of one thing, and that is that I do not know of any convention of linguists or writers that made any concerted agreement as to either of the points in question. I can not tell anything more definite than what is in the letter, and do not know of any book that tells.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL

IN the course of gathering these selections of words to be noted as curios the writer has frequently been troubled by the thought that readers might find his work too desultory. But he knows, and hopes others will perceive without great difficulty, that the seeming desultoriness is merely incidental, and that the succession of unrelated items will disclose a unity of purpose with, it is hoped, a profitable outcome. The haunting thought mentioned led to a glance at Trench's "Study of Words," through dim recollection of something said there about the word desultory. Trench says: "He [Coleridge] has said, 'In order to get the full sense of a word, we should first present to our minds the visual image that forms its primary meaning.' What admirable counsel is here. If we would but accustom ourselves to the doing of this, what vast increases of precision and force would all the language which we speak, and which others speak to us, obtain; how often would that which is now obscure at once become clear; how distinct the limits and boundaries of that which is often now confused and confounded." He instances as an example of this the clear and firm grasp of the meaning of desultory given by knowledge that it arose from likening mental instability to the leaping of him whom the Latins called a "desultor" from one horse to another in circus riding.

Trench's quoted work was written about the middle of the nineteenth century, since when some notions common to him and some other writers of that time have been wisely superseded, among them his insistence that each English word had but one true sense and that dictionaries misrepresented nearly all words by giving them so many definitions. I am not sure that Trench was altogether wrong, but I am convinced that the instances where separate definitions are needed are much more frequent than he thought them. A case in point is the adjective equal. Webster's New International gives eight different definitions of this adjective, and while each sense may be easily connected with the one basal idea, the eight are so different from one another that they are all necessary to a full record in a work that is so much like a catalogue. The most curious phase of variation seems to consist in the formerly common use which made the idea of evenness apply to parts of one subject, as in Ezekiel xviii, 29, "Are not my ways equal?" This use has been supposed to be dead, but is now held to be merely archaic, which means that it still lives, but feebly. Some dictionaries do not give to it any restriction.

Another word near the adjective just mentioned in the dictionary is strongly suggestive of propriety in that old notion of each word having only one real sense and being properly subject to but one definition. It is the verb to err. Webster's has five definitions of this verb, each showing a distinct application, but the only real divergence of sense being from the now dead one of physical wandering or straying to the current one of mental or moral deviation. This and many other words might be explained in dictionaries without so many separate definitions, some by stating various applications of a general sense, but it is reasonable to suppose that our lexicographers have chosen the course of treatment best adapted to general comprehension, even if some wiseacres think otherwise.

A curious example of lawlessness in evolution of word-meanings is evident in the history of the words execute, execution, and executioner. The dictionary tells us only that these words have various meanings, and gives us no clue to the order of succession or the method of deriving them from one another. This leaves dark all but the mere fact that the same word may apply to things totally unrelated, or accidentally related only through the connection of opposed objects as subjects of the same action. Greenough and Kittredge explain this as follows: "Sometimes a word shows deterioration in some of its uses, but maintains itself in others. This may be seen in the case of execute, which has long been used for putting to death by legal process, but which is still perfectly familiar in its general meaning of carry out, follow out or fulfill. The peculiar sense of execute appears to come from a kind of ellipsis. The judgment of the court is executed, that is, carried out, when a murderer is hanged. Hence the hanging is called an execution, that is to say, a carrying out of the judgment pronounced; and the man is said to be executed as well as the sentence. This special development has had no effect whatever on the other meanings of the word, perhaps because it relates to a class of ideas that are pretty thoroughly isolated." This and much more is said in a chapter headed "Degeneration of Meaning," presumably in justification of a language process condemned by Richard Grant White and some other purists, but which can not be estopped by such attacks. White said: "How is it possible that a human being can be executed? . . . A law may be executed; a sentence may be executed; and the execution of the law or of a sentence sometimes, though not once in a thousand times, results in the death of the person upon whom it is executed." Fitzedward Hall said: "Executioner, which we use in only one sense, would pass clear out of our language under Mr. White's purification of it." Plainly such purification is not in vogue. It has not even prevailed in objection to using loan as a verb, although there is little doubt that lend is much better.

"DEUTCHER BUCH- UND STEINDRUCKER"

Among those entitled to be in the front rank of German printed trade periodicals is the above, published in Berlin. It is always splendidly printed and ably edited. While rather late, we wish to give special praise for the excellence of its last Christmas issue, which contains a number of very interesting specimens of colorwork. Another noteworthy issue was one of last summer, devoted to lithography and offset.

LETTERS TO A PRINTER'S DEVIL*

BY R. T. PORTE

CINCINNATI, OHIO, August 12, 1920.

MR. R. T. PORTE, Salt Lake City, Utah.

Dear Sir: Your letter was received some time ago and I have been intending to answer it, but the hot weather started and I have been very busy and so neglected to write. Mother says I ought to write and thank you for the letters you wrote me, especially as Mr. Penrose has given me a dollar raise, which helps a lot. I have learned to feed some work on the job press, also to wash up the press for colors. Mr. Penrose is awful particular about the rollers on the press. They must be washed every night and he uses kerosene instead of gasoline.

Mother says he would have made a good housekeeper, and you know how she is on housekeeping. It keeps me watching my step both in the shop and at home.

We don't get any waffles now, but the crank of the ice cream freezer turns just as hard as when you used to help me.

Hope to hear from you real soon.

Your friend, JOHN MARTIN.

SALT LAKE CITY, UTAH, August 20, 1920.

Mr. John Martin, Cincinnati, Ohio;

My dear John:

Your letter received and I am going to answer it right now, as I leave in a few days for a little vacation up in the mountains, where the nights are cool and blankets are necessary.

Your letter brought back recollections of hot nights and days in dear old Cincy, which are mighty hard on a fat man, but, thank goodness, it is cool here — especially up in the hills and under the pine trees.

I am really sorry for you, John! You are certainly having a hard life of it, with Mr. Penrose during working hours and your mother during the rest of the day — both are such good housekeepers. There is no question but that you will grow up to be a good housekeeper some day, just like your mother and Mr. Penrose.

After all, is conducting a business much different from housekeeping? The man who conducts a successful business, whether large or small, must see that his shop is always in good shape, that it is ready to "receive company" at any time. With your mother it is the neighbors, or your friends from Covington; while with Mr. Penrose it is his customers whom he must have in mind, and having his shop in good order he is always ready to "receive company."

A story is told of Mr. Penrose that he once washed a press eight times to get the exact shade of black that he wanted for a particular piece of work. I doubt that story very much, yet it might be true. I think you will say you believe it, having worked for him and washed up his press for him.

You say something about his using kerosene instead of gasoline in washing rollers. Perhaps you have tried on the sly to wash rollers with gasoline, and have found that the ink came off more easily with gasoline than with kerosene and that you could dry them quicker.

That is just the reason why kerosene is used instead of gasoline. Gasoline evaporates so quickly that it leaves a residue, or scum, on the surface. This hardens the surface of the rollers, takes away their suction or ability to distribute the ink. There is a more scientific way of explaining this but I think you will understand.

Kerosene takes the ink off by thinning it out and then you can wipe it off easily. It takes a little time to get the rollers perfectly dry, but when they are dry there is very little residue left on them and they are just as good as before. If the roller is to stand over night, you put machine oil on it to keep away the air, which would dry it up and make it hard.

Do you know how rollers happened to be invented? It is quite a story, but I will try to make it short.

At first the ink was put on the type with sheepskin pads, which looked like the mallets stone masons use. One day an "inker," or assistant to the pressman, happened to spill some treacle, or molasses as we call it, over his pad, and he thought the pad was ruined. He tried to rub off the treacle, but some remained on the face of the pad. To his surprise he found that his pads worked better than before, and that the press-work was greatly improved. He tried to keep the reason secret, but it soon became known and others tried it.

When fast presses were invented the first round rollers were made of sheepskin treated with molasses, but rollers made of a combination of glue and molasses soon followed. These did not wear well and many experiments followed. Different ingredients were added, which improved the rollers and made them wear longer, resist the cold and heat, and do better work. But even today, the good printer buys different rollers for summer and winter use.

You should thank your lucky stars that you are learning the printing trade today and not fifty years ago, when the "devil" in the office had to cast the rollers. I can remember when a set of molds was included with every press so that rollers could be cast.

That day has passed, for some genius invented what he called the "gatling gun" method, using oil pressure to push the mixture up into the mold instead of pouring it down into the mold. This greatly improved the method and rapidity of making rollers, reducing their cost and putting the old hand-made rollers out of business.

Many printers, however, still prefer the old process, as they think when carefully made with good materials the hand-made roller is superior. I believe Mr. Penrose will agree with me in this.

If you will read the letter I sent you in May, you will notice what I said about the quality of the presswork of the first book ever printed.

The best typographers of today go back to the works of the early printers for their inspiration. In those days printers were artists. They did not try to see how cheap nor how fast they could do the work. Today it is speed — yet when quality is wanted in the printing business we must go back almost five hundred years.

I have often got myself into trouble by saying that any darn fool can set a line of type, but that it takes a good man to print it. Only being fat has saved me from a fight on several occasions when I stated this fact.

Many a good piece of work from a typographical standpoint is spoiled in the presswork. And good presswork requires rollers in the right condition with the right amount of "suction," perfectly clean — even for black ink — good ink with plenty of body, and if a black ink, made of carbon only. Ink which is cheap in quality is the most expensive thing in the printing office that wants to do a fair quality of work.

These are the two prime requisites, no matter what press is used. Gutenberg used a sort of wooden cheese-press, and his work stands as a mark for all time. The modern press does give speed and does help to do better work, but it is the man who operates the press that counts most, and then the quality of the inks used.

Recently I had two printers do some work for me. One did his work on an old timer of a platen press, long out of

*NOTE.— This is the fourth of a series of letters between Mr. Porte and a printer's "devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade. Copyright, 1922, by R. T. Porte.

date, sadly in need of repairs, and held together with stove pipe wire. His work was well nigh perfect as to impression, color and distribution of ink, and quality of the job. The other printer had one of the finest modern presses, with every possible attachment and convenience. I don't know what he did to the job, but it was simply awful and I could not use it.

What does a customer care about the kind of machinery used in a plant? It is the finished job that interests him. It can be printed on a cheese-press for all he cares, but if it is well printed, has no typographical errors, and is delivered promptly, that is all he wants.

It is proper that you start to learn the technical side of printing by first feeding a press and washing the rollers. It will teach you that good presswork does not depend so much upon the machine as upon the man, and upon the care he takes of his machine.

As to feeding, there are two things to remember — feed the sheets to the pins, and avoid leaving finger marks. Of course there are other things to be considered, such as the amount of ink to be used and the impression, but those are really for the pressman, not for the feeder — at least not for the beginner. Nothing is quite so aggravating as to get printing with about every tenth sheet crooked, and about every fourth one with a finger mark.

Some feeders think it quite a thing to speed up a press and see how fast they can go. Better a press running at eight hundred an hour, with each sheet fed up to the pins, no finger marks, and no paper on the floor, than one running two thousand an hour, the sheet fed to the pins being the exception, and the floor about the press covered with spoiled sheets.

Speed seems to be the mania of many plant owners. They watch how fast their presses run, and then figure that they ought to get two thousand impressions an hour because the press can run that fast. If they feel that way about it the pressman usually keeps them feeling that way — it keeps them better natured. It does not, however, fool the pressman, who knows that good work can not be done day in and day out at this speed, hand fed. It is possible only as a stunt.

But the good old days of foot power, treadle platen presses and hand feeding seem to be going. Foot power has given way to the electric motor and now along comes the mechanical feeder, doing the work faster, and with less spoilage of paper, and less cigaret smoking.

By the way, do you smoke cigarets? What a foolish question to ask after all — knowing your mother and Mr. Penrose so well. If you do smoke them, you certainly have to be sly about it, but I don't think you are that kind of a lad. But, it is strange to think of a pressfeeder without his cigaret.

Well, the mountains are calling, John, and I will soon be hitting the long trail, but when evening comes and the camp fire burns bright, I'll think of you and Mr. Penrose and your mother. Yours sincerely, R. T. PORTE.

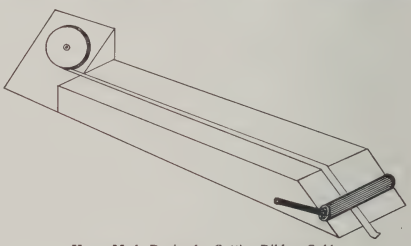
"ARCHIV FUER BUCHGEWERBE UND GRAPHIK"

Three recent issues of this periodical serve to evidence its leadership among German graphic arts publications. Each number is nearly three-quarters of an inch thick, of large quarto size. One was devoted to the Book Fair last fall at Leipsic, and especially treated the art of bookbinding, giving illustrations of a very large number of handsome and interesting bindings. Another gave large space to the scrivener's art as applied in book and typography, and treated calligraphy in all its various phases. A third number told of Leipsic's intimate relationship with books and typography, special articles describing the various phases of it. Each issue was full of examples of various styles of printing, engraving (wood engraving included), lithography, offset and colorwork.

A HOME-MADE MACHINE FOR HANDLING RIBBON GOLD

BY EDWIN R. MASON

There are geared contrivances built especially for the handling of ribbon gold which are all that could be desired in the matter of economizing both in gold leaf and in time. These factory-made machines may be had from practically any concern putting up gold leaf in ribbon form, and where the finisher does considerable fillet rolling on blank books and the like, one of these machines would greatly facilitate the work. In many shops, however, the amount of fillet work is not sufficient to warrant the purchase of a machine; at least I have



Home-Made Device for Cutting Ribbon Gold

heard proprietors of small shops say as much. With no machine at hand, the finisher must cut the regular gold leaf with a pallet, or gold knife, into strips of a width to accommodate the particular fillet in use. Much gold leaf is wasted in this manner, especially where hair-line fillets are used. Few finishers can cut a sheet of gold leaf into strips one-sixteenth of an inch wide, and do it successfully without wasting any of the material.

Using the accompanying sketch as a guide, any finisher can make a contrivance which it will be found will answer the purpose admirably.

Only two pieces of wood are needed, as shown. The small roller at the front should be of metal, and hinged to the board as in the diagram. This roller acts as a weight, and is for the express purpose of keeping the ribbon taut. At the opposite end the roll of gold is slipped over a pin, the end of which should project far enough to allow some sort of weight to slide over it and rest on the roll of gold. This little weight, which may be composed of a few iron washers of a proper size, also serves to keep the ribbon taut. The long piece is a board about eighteen inches long, and cut to shape, as shown, and with a smooth piece of flesher leather glued over the whole top side to serve as a cushion for the gold ribbon.

Care must be used in setting the roll of gold on the inclined block at the back. The pin must be low enough to allow the ribbon to lie flat on the leather cushion at all times, whether it be a full roll or one nearly used up.

To operate, the paper ribbon is grasped below the metal roller and slowly and steadily pulled out until the gold leaf is brought to the edge of the incline at the front. After the fillet roll has picked the gold from the paper ribbon, the empty ribbon is again pulled out to correct position.

This home-made affair will accommodate any width ribbon. However, the one-sixteenth, one-eighth and one-quarter inch ribbons are the widths which are the most frequently used for filleting.

For the finisher who has always been required to cut gold leaf for fillet rolls by hand, a contrivance of this sort would be a handy thing to have. For those who have none, it might be a good idea to construct one after the manner shown, then ask the boss to get a supply of roll gold. It means a great saving of time and patience on the part of the workman.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science
Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Heavy Form Inks With Difficulty

A Southern printer submits impressions of plates that are nearly solid. A few shadows resulting from defective rolling appear. He desires a remedy.

Answer.— On the green form the dark circle on the plate is doubtless due to the deposit of ink from the roller, which did not strike in the same position on second rolling. The effect is also noticeable under the word "Showme." On a two-roller press, even with riders, it is difficult to fully cover solid plates of that width unless double rolling is resorted to. If too much ink is carried, double rolling will not give satisfactory results; it would be better to single roll and double print the sheet. In the case of the blue sheet we believe it carried too much ink for the smooth enamel to take up, hence the result. The dark streak is probably due to the same cause as mentioned for the green form. A dark Ben Day plate, which the engraver can arrange for you, can be satisfactorily printed, and will look very nice.

Printing on Bond Paper

The following letter is from a northern Illinois printer: "There has been some argument regarding the running of ordinary finished bond paper. Some claim a greater impression is possible with an s. and s. c. book paper used as packing, while others claim that the packing over the platen should be a harder finished stock. Will you kindly give us what pointers you can regarding the best method of making a job ready, taking into consideration the wear on the type and the necessary amount of impression?"

Answer.— Our choice of stock for a tympan is either French folio or thin manila, not over five or six sheets to be used. These are to be covered with a hard manila top sheet. While making the form ready have the sheet of pressboard or celluloid under all of the sheets. When the form is almost ready you may shift the pressboard just beneath the top sheet. This will induce greater sharpness in printing and may make it necessary to add another sheet beneath all. When you become accustomed to the method of using a hard sheet, pressboard or celluloid, just under the hard manila you will note that the tympan does not punch in or form a matrix-like appearance, and that you can use more impression without the unsightly appearance on back of sheet. Of course you can not print old type so well on a hard tympan as on a soft one.

A Difficult Piece of Registering

A pressman submits an impression of a form of pages on which he has a number of designs to be printed in various tints, and finally a black form is to register over each tint. He would like to know if a gas heating device would help on this piece of work.

Answer.— From the description of the work you are going to produce it appears to us that the key plate should be the first one to be printed and then you should use transparent tints to strike into the key plate. If you have to print a great many different tints and then try to strike in the black on the various forms you will find great difficulty in striking a register. The percentage of waste will be large. We believe you should submit a black impression to the ink dealer and secure his advice regarding the black impression and transparent tints. These tints can be readily printed over the black impression, and you can see that it will be a comparatively easy matter to register into a black impression which will be constant rather than to try to strike a register of the black plate into so many tints printed at different times. The gas heating device is considered indispensable where colorwork is done. If the black plate is printed first and considerable color is required, it would be advisable to use it then. However, on the subsequent printings it may cause irregularity of register. This is a matter for the pressman to determine.

Can a Slitter Cut Accurately?

A Canadian pressman submits a problem which is interesting enough to be put up to our readers for their study. The letter reads: "Having witnessed a long display of divergent views on a subject concerning the pressroom department in the printing industry, I would be greatly indebted to you for an answer to the following controversy. I read your answers regularly and find them interesting and full of information, and I think your magazine is the best place for a verdict. Admitted that a rotary slitter for a single-cylinder flat-bed printing press is solidly fixed in position and maintained in the same place throughout a run of five thousand or more impressions, will it cut the printed sheets accurately, thereby enabling folding to perfect register on a folder with self feeder, the slit being feeding edge on folder and lifts being kept separate? 'A' contends — barring three per cent for mussed and spoiled sheets for hand feeding — that ninety-seven per cent of the slitted sheets have the same marginal edge — right or left from center — owing to the fact that the register is perfect on the printed form and that the sheet does not move and is held firm when the slitting occurs. 'B' claims — with a three per cent due allowance for missed and spoiled sheets — that notwithstanding the perfect register of the printed form the slitted marginal edges — both right and left — will constantly and simultaneously vary while running, causing serious trouble and hardships to the extent of producing an unsatisfactory result as far as register is concerned when folding signature. The point to settle is whether the slitted marginal edges vary or not during the process of being cut, and would a small sheet, 18 by 24, be more apt to vary than a larger sheet, 24 by 36 or larger?"

Answer.— We have seen and experienced the troubles as described. We believe also that it is possible to secure accurate cutting by the slitter so that the sheets may be fed to the folder and not give an unduly large percentage of loss due to irregularity in cutting. The accuracy of the slitter depends, as you know, on how straight the sheet advances during delivery — if the rubber banded reels which hold the sheet as it comes forward can keep the sheet in position so that it can

not swerve. This condition is governed somewhat by the ease with which a sheet can leave the cylinder. The guide tongues must in no case drag, nor should lack of oil on the tympan tend in any way to retard its delivery. In fact, the sheet should be free from all interference from the rear as it delivers, as well as from retarding influences in front, such as gummy fly sticks, rough tapes, or anything else that might momentarily interrupt the smooth forward movement of the sheet at one side or the other. Suppose we say that three per cent of the sheets are spoiled and all of these register in the printing. This proves that the influence of some deterring agent held the sheet in some way, causing it to swerve, and in changing its course forward caused the irregularity in cutting. In placing the blame for irregular slitting one would have to make a close scrutiny of the sheet while delivering, noting if possible any irregularity in forward movement. We believe that when such a small percentage is spoiled it could be almost wholly eliminated by a closer observation of the sheet while delivering. Where sheets advance on fly sticks and tapes, we have noted that delivery is improved if the sticks are rubbed with talcum and the tapes are chalked or are rubbed with blocks of magnesia. The talcum reduces the friction of the sheet with fly, and the magnesia increases the friction between sheet and tape. We believe that a friendly discussion between pressmen on a subject of this kind could be made constructive, if each one in the controversy would endeavor to find a solution for the difficulty experienced, not stopping at the narration of the trouble but proceeding to analyze the difficulties as they are related. You will note that we have not attempted to settle the argument, but rather to point out the apparent cause of bad register, with a view to helping the elimination of such a large percentage of irregularly cut sheets. We trust that when another session is held each man will have a remedy for the other's difficulty so that the cause of irregular cutting will be ascertained. We should be glad to have any expression of opinion on the foregoing controversy.

Calendar From New Zealand

A calendar nicely arranged and printed comes from the press of Clark & Mattheson, Ltd., Auckland, New Zealand. This calendar shows some beautiful marine views taken by J. H. Kinnear, a marine photographer of considerable note. The photos are reproduced by two-color halftones and are well printed on the rough finished stock. The calendar is an attractive novelty and no doubt is sought after by collectors of good printing.

Photos Do Not Give Similar Results in Print

An Eastern printer sends a program for a lodge entertainment, the halftones in which did not give uniform satisfaction to the customer. The letter reads: "I am sending a copy of a job done by me which is not satisfactory to my customer, a very good friend of mine. The pictures on page 2 are not satisfactory to him. He refers me to the picture on page 4 and claims that they all should be like that one. What is your opinion of the trouble? The job had been run on a Kelly press. The pictures on page 2 were done in one of the newspapers during the recent trouble in New York. The cut on page 4 was supplied by the advertiser. I think it was steel faced. Is the ink at fault? What do you think of the job in general, and do you think it should be classed as a very poor job? I shall appreciate any information you may give me on this, and wish you to accept my thanks in advance."

Answer.— In the matter under discussion it would appear that the photograph used for the vignette halftone on page 4 was made by a photographer who knew that a halftone would be required, hence the excellent contrasts. The portraits on page 2 were probably made from ordinary commercial pictures. While they may have been excellent photos they probably are not the best for reproducing in halftone plates. The two pictures at the right side of the pages are somewhat flat in the dark tones, and those on the left doubtless could have been improved somewhat. From the viewpoint of a pressman, the work is very well done, with the exception of the portrait page. When a picture is submitted to an engraver for reproduction he usually prefers a red or brown silver print on smooth paper rather than the usual black and white on matte paper. The ink is not at fault, nor is the pressman. Examine engravings under a glass, and note that the ink appears correct on both of the specimens which you have submitted.

Trouble in Proofing a Two-Color Specimen

An Eastern pressman who has had wide experience in both cylinder and job presswork submits a specimen print in two colors. The orange did not appear satisfactory in plate, hence he desires to know what may have caused the trouble.

Answer.— From the appearance of the orange ink we would judge that there is too much vehicle for the amount of pigment, or else that the vehicle is too weak and does not hold the mineral particles together. The blue does not appear to exhibit the mottled appearance quite so strong as the lighter color. This condition may be due to a physical condition, such as fineness of pigment. Silicate of soda when mixed into the tint in small quantities is supposed to hold the pigment together and give a very smooth impression on solids, especially when used on glazed surfaces. The use of willow charcoal on the surface of the plate to give it a tooth appears logical, but if the ink does not lift readily from the plate it may require a different varnish body. A good plan is to submit some sample sheets of the paper to the ink dealer with the request that he try out the ink on the stock to see whether the ink tends to stay on the plate or lift with the paper. As the inkmaker is in a position to try various densities of varnish and pigments in different proportions by grinding up a sample, he can tell very quickly how the ink will act. The inkmaker usually has a platen press to try out his test mixtures. It is the writer's impression that your trouble is one relating principally to ink body, as it appears from your description of your trouble that you have taken every precaution possible.

THE LONGEST ONE-SYLLABLE WORD

In the June number of THE INLAND PRINTER, under the heading "More Tricks with the Type Case," it was noted that:

Mr. Brecht, after thorough thought and search,
Finds the longest one-syllable word is "strength."
But I find, without either thought or search,
That my name, as many are wont to spell it,
Is a word of equal syllable and length.

H. H. STRAIT.

TUNE UP!

If one of the players in the Symphony Orchestra should refuse to tune up his instrument with the rest of the orchestra, can you imagine what would happen to him? If the musician desires to keep his position and make a mark for himself he must keep in tune.

So it is in business. General, haphazard, hit-or-miss methods of conducting a business will not make much of an impression upon the scientific business world today.

Every individual and every organization must now and then get down to the very fundamentals of his personal capacity, and the capacity and performances of the organization. The person or the organization must be called upon to face the facts in order to determine what there is of real value.

The man and the organization must get in tune with the times, for the times will not get in tune with the man or the organization.—*The Office Cat.*

THE CHICAGO ARBITRATION DECISION

FOR months the outcome of the controversy between the closed-shop employers represented by the Franklin Association of Chicago, and Chicago Typographical Union No. 16, has been looked for with a great amount of interest. As stated in a brief editorial note in the June issue of this journal, the arbitration proceedings were closed on May 26, after session had been held for a period of seven weeks. Herewith we give the decision of the arbitrator, H. F. Pennington, also the dissent of the representatives of the Franklin Association.

TO THE MEMBERS OF THE CLOSED-SHOP DIVISION OF THE PRINTING INDUSTRY OF CHICAGO: Your Board of Arbitration that for many weeks has been in daily consultation, hereby submits and tenders through its chairman the long looked for report.

The parties to these proceedings are eighty-eight of the leading printing houses of Chicago who conduct closed shops and are enrolled in the membership of the Franklin Association of Chicago, and some forty-three hundred members of Typographical Union No. 16, who are employed in the composing rooms of such printing plants.

NOTE.— Inasmuch as the following decision is based solely on conditions that prevail in Chicago, and as they apply to the members of this Union, it would be manifestly unfair and unjust for any other Union in Chicago or any Union outside of Chicago to be in any way governed thereby.

The issues placed before this board are simply: First, the determination of a reasonable wage scale (the word "reasonable" being added by way of legal presumption and, second, the settlement of a large number of proposed shop rules and practices.

The Tribunal: This Board is composed of two gentlemen representing the association and two gentlemen representing the union, whose first duty was to select a chairman.

Inasmuch as each and all of the aforesaid gentlemen have taken an aggressive part in the trial of the issues herein, the chair holds that they and each of them become disqualified from serving in a judicial capacity, hence this decision is rendered solely by the chairman; the associate members of the board being relieved of any responsibility therefor and excused from approving or signing a report in which they may or may not concur.

The Record: Early in the proceedings, the chairman warned each side that his decision would rest solely on the record, and enjoined upon each the duty of producing all the competent and relevant evidence at his command. In the final arguments counsel for each side demanded that the decision be based on the record, hence the following decision is based on such record, to which is applied the law of evidence, and which is supplemented by the rule of judicial notice, and the doctrine of public policy.

The Findings: From the mass of evidence transcribed and from the voluminous exhibits presented, the chair selects a few points of paramount importance.

At the close of the year 1916 this great country was a land of peace and prosperity; the printing industry of Chicago was enjoying its fair quota of financial progress, while the members of Typographical Union No. 16 with a wage scale of $25 per week were fairly well contented. Then we were dragged into an unholy war that rocked the world to its foundation; profiteers occupied every corner of the avenues of commerce, prices of necessities, commodities and luxuries soared skywards, and in the wild scramble for gold the only watchword seemed to be "Get yours while the getting is good."

During these unregulated times the wages of the members of the Chicago Typographical Union No. 16 gradually advanced until the peak wage of $51 per week was reached, and which endured until May of last year. The contract which provided for the principal advances also provided that should the cost of living decline, wages also would decline; such cost of living to be determined by the figures compiled by the United States Bureau of Labor. One year ago Dean Heilman was chosen as arbitrator to adjust the wage scale. Acting solely on the provisions of said contract, and guided by such United States Bureau statistics, he reduced the wages $4.35 to the present scale of $46.65. The present Board of Arbitration has no contract to consider; the United States Labor Bureau figures are admitted to be erratic so far as they pertain to Chicago, hence are uncertain and improbable; so the duty of the present chairman to adjust a just and reasonable wage is no slight task.

The union demands $60 per week and offers abundant testimony in support of its demands; the association demands a reduction of the present scale, but tenders no satisfactory evidence to maintain such contention.

The insistence of counsel for the association that a decrease *must* be made, if such decrease be only 5 cents as a matter of principle, is unfortunate and unavailing. The chair knows of no principle involved excepting the ever-present principles of justice and equity.

Does the association hold, with its counsel, that arbitration necessarily means a reduction? That is the theory of the *Hot Slug*, a flaming sheet, whose editor doubtless feasts and fattens on cayenne pepper and T. N. T.

A word here on arbitration: So long as capital employs labor, and so long as greed continues to be a human characteristic, just so long will tribunals have to adjust the differences between capital and labor. Inasmuch as keenly contested issues in our courts consume from two to five years before final decree, these tribunals are useless in determining wage scales. Hence, private adjustment or arbitration seem the only means of relief.

There are men of stability and honor, disinterested and unbiased, who would assume the role of arbiter, but if their conscientious and impartial efforts are to be rewarded with censure, criticism, insinuations and threats, the field will soon be exhausted and this avenue of relief be closed.

Cost of Living: Cost of living is a mooted question upon which probably no jury of twelve men could ever agree. Earlier in the year there was a marked decline in prices, but in the last few weeks a substantial advance has been made in the price of food products, and what the future will be none can say. A careful survey of Chicago prices, coupled with the knowledge and experience of a householder, convinces the chairman that a dollar today will purchase little more than 50 cents would purchase in 1914. The exorbitant rentals demanded by Chicago landlords is a material factor in this conclusion. The United States Labor Bureau fixed the advance of Chicago rentals at eighty-four per cent, while the evidence in this case, which stands unrebutted, shows such increase to be one hundred and thirty-six per cent.

Public Policy: A few months ago there was a nation-wide demand for reduction of wages. Many unions agreed to a cut in their wages and nearly all arbitration proceedings so resulted. But today the public press is demanding a saving wage rather than a living wage, and the pendulum seems to have swung the other way. The proposed cut in wages of railway and street car men is being met with threats of strikes and the public is tiring of this continued strife and contention.

Compromise: The chair has felt, and so stated from the beginning, that in his opinion arbitration carries with it the moral sense of compromise. This idea is not supported by the dictionaries and was repudiated by the president of the international union. Nevertheless the chair has exhausted every

effort to bring about an amicable and satisfactory adjustment of the differences between the parties hereto. The union agreed to accept $50 per week, which for the past two years has been the New York scale (and for many years Chicago and New York have been practically on a parallel so far as compositors' wages were concerned). On the other hand, the Board of Governors of the Franklin Association with stubborn stoicism refused to even discuss any plan other than a reduction of the wage. Finding the parties hereto adamant on the present figures of $46.65 and $50, the chairman, still imbued with the desire to compromise, has compromised with himself by averaging the above figures, which amounts to practically $1.10 per hour. (By way of comparison this same figure of $1.10 per hour has recently been fixed by the Finance Committee of the City Council, as a reasonable wage for a large number of skilled workmen in the employ of the city.)

Decision: The chair holds that the Franklin Association has not produced sufficient evidence of record to substantiate its demand for a reduction of the present wage scale, hence its petition will be denied.

The chair holds that Typographical Union No. 16, by an overwhelming preponderance of the evidence, has maintained its contention, hence the basic wage scale for the ensuing year will be, and is hereby fixed at the rate of $48.40 per week, with the present differentials allowed to night workers and machine operators, such scale to be in force and effect on and after the opening hour of business on June 16, 1922, and to continue for the term of one year.

Shop Practices: The union has proposed some seventy-five changes in shop practices and requested their adoption. The chair finds that the present rules have been in vogue for many years and are reasonably satisfactory, hence he refuses to make any material changes.

The Five-Night Week: The time may come when the industries of this country can successfully cope with foreign competition and do so by operating a five-night or five-day week, but such time is not at hand. This demand, coming so soon after the adoption of the forty-four-hour week, is premature and ill advised.

Overtime: The employers are willing to pay price and one-half for overtime, which is fair if not liberal. Double price would amount to a penalty. Equity never enforces penalties, neither will the present chairman.

Piece Work: An effort was made to abolish piece work. This would work an injustice to our large shops in Chicago. No particular demand was made for a raise in the present scale, while an earnest private appeal was made to allow it to stand, nor did the employers ask for a reduction in this scale, hence the present scale will continue.

The Deadline: Employers ask that the "deadline" be raised. Witnesses for the union testified to setting 10,000 or more ems per hour. That being possible, surely a competent operator should set at least half that amount, hence the line is raised as suggested by the association. It should be raised still more.

Apprentices: A sub-committee representing both parties to this proceeding has agreed upon a code governing apprentices. To this agreed code the chair gratefully gives sanction.

In Conclusion: The chair is still further of the opinion that no arbitration proceedings were ever held and carried on in a more earnest, sincere and friendly manner. Not once has there been displayed even the semblance of temper or impropriety, and those prolonged sessions will ever remain a pleasant memory to the chairman, who retires with keen disappointment over his inability to bring about an adjustment of the differences involved in the issues that would be satisfactory to all. Having maintained a rigid neutrality, the chair repeats that his decision is based solely on the evidence and on the law of evidence, and in the fervent hope that this new scale will bring satisfaction to the employees, and that such satisfaction will stimulate them to greater efforts in behalf of their employers, to the end that satisfaction may ultimately be enjoyed by all, the foregoing is respectfully submitted.

(Signed) H. F. Pennington, LL.M.

June 13, 1922.

Dissent by Representatives of the Franklin Association on the Arbitration Board

The representatives of the Franklin Association, recognizing the validity of the agreement pertaining to the period the above award should be in force, from the effective date thereof, hereby consent to and abide by the same; but, as to the reasoning of the arbiter, Mr. Pennington, and the conclusions drawn by him, they most emphatically dissent, as not being founded upon the evidence submitted.

They repudiate the principle attempted to be laid down by him that "The chairman has felt and so stated from the beginning, that in his opinion, arbitration carries with it the moral sense of compromise."

He admits that his idea is not supported by the dictionaries, and was repudiated by the president of the International Typographical Union, and we coincide with this admission.

They regret he has sought to be a mediator instead of an arbitrator, in accordance with his appointment, which was for the specific purpose of adjusting a wage scale and changes in working conditions.

He attempts to sustain his position on the theory that there has been marked advance in food prices, which is contrary to the facts and to government records.

He lays great stress on the fact that as per the understanding between all parties concerned, his decision would rest solely on the record, and in arriving at his opinion he states that it is based on such record, to which the law of evidence is applied, supplemented by the rule of judicial notice and the doctrine of public policy. In spite of this statement he further states:

> "The union agreed to accept $50 per week, which for the past two years has been the New York scale; on the other hand, the Board of Governors with stubborn stoicism refused to discuss any plan other than a reduction of wage. Finding the parties adamant on the present figures of $46.65 and $50, the chairman, still imbued with the desire to compromise, has compromised with himself by averaging the above figures, which amounts practically to $1.10 an hour,"

and founds his compromise on the figures recently fixed by the Finance Committee of the City Council of the City of Chicago, as a reasonable wage for a large number of skilled workmen in the employ of the city.

By his own admission, therefore, he has lost sight of the record, compromised with himself, and points with pride to what the Finance Committee of the common council of the City of Chicago has done, as an illuminating precedent.

For a lawyer to base his decision upon a report of a Finance Committee of a Board of Aldermen, is beyond the ken of human understanding.

(Signed) J. M. Hastie, Wm. F. Bazner.

THE "PAPIER-ZEITUNG'S" WORLD NUMBER

The *Papier-Zeitung*, of Berlin, which is a triweekly publication of generous proportions devoted primarily to paper manufacture, yet gives much space to the trades that consume paper, lately issued a special number of 204 pages and cover, exclusive of many inserts. The text of the leading articles is given in four languages — German, English, French and Spanish. Even the advertising pages are interesting, as they present almost a complete directory of the concerns engaged in the production of paper, also those producing papermaking machinery. Stationery lines are also well represented.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Walls of Matrices Damaged by Excessive Heat

A Pennsylvania publisher writes: "We thank you for the information in your recent letter. The main cause of our trouble was the high temperature of our metal. This overheating was due to the fact that we had a thermostat installed on our machine which ran so satisfactorily for several weeks that the operator became accustomed to relying on it and did not use a thermometer or any other means to find out the temperature of the metal. After the matrices were damaged he came to the conclusion that the metal had been running very hot for several days, but we could hardly realize that all this damage was done in so short a time."

Frequent Stops From Stuck Slugs

An Iowa publisher described the trouble he is having with frequent stuck slugs and wants suggestions toward eliminating this loss of time.

Answer.— Clean plunger daily. Clean cross vents in pot mouthpiece daily. Keep metal as near normal height as possible; that is, about one-half inch from top of crucible. Use a well scraper or rotary wire brush in the well weekly. Clean holes on each side of well weekly. If your plunger has been in use more than two or three years order a new one, as it may be a loose fit. This latter condition you can ascertain by observing if the surface of metal over the well is disturbed when the plunger descends. If so, you doubtless need a new plunger.

Spaceband Pawls Cause Trouble

An Eastern operator states that he has had trouble in the spaceband box but does not know what to do where the pawls do not move up with a snappy action.

Answer.—We suggest that you shorten the spaceband key lever rod spring about one-eighth inch. This will tend to give a more forcible upward impulse to the pawls as they lift the spacebands over the projections on the top rails. It will help if you move the spaceband back into the intermediate channel, and then apply gasoline to each pawl in the box from a squirt can while holding down the spaceband key. A small amount of graphite placed in the squirt can of gasoline improves the action of the pawls, as some of the graphite will remain in the channels where the pawls have friction and will make them work more freely. Unless some other complication is present the foregoing should help you.

Slug Defect Due to Obstructed Jet

A northern New York printing concern writes: "We are sending three slugs which show a slight coldness on the right end. This is very noticeable on jobwork, and we are writing to inquire whether you can advise us how to remedy this. We have drilled extra holes in the pot mouth burner and an extra hole midway between last two holes on mouthpiece."

Answer.—The slight appearance of coldness doubtless is not due to temperature but to obstruction to outlet of metal. Secure a piece of piano wire one inch in length and of a diameter equal to the mouthpiece jets and have its end perfectly flat. Use a pair of pliers and push the wire into each jet far enough to clean out any oxid which might clog the hole. This should remedy your trouble unless there is an obstruction back of the mouthpiece. It sometimes happens that in drilling out jets a drill breaks off and the piece behind the mouthpiece remains in the throat. This will cause trouble such as your slug shows. As a last resort you may remove the mouthpiece and pump out some of the metal that is in the throat. This will carry out any floating obstructions, and when the mouthpiece is replaced you probably will have unobstructed flow of metal. If you have a full blue flame on burner and the pipe is not clogged with soot, you do not need to place any more holes in the burner.

A Beginner Has Trouble on Machine

"As I have had some more trouble with the linotype and there is no one here who can explain it to me, I am taking the liberty of asking you. I was working on a Model K, and the work was going along nicely, though slowly, as I am a beginner, when suddenly the machine stopped as the distributor was down ready to raise the matrices. I pushed in the controlling lever and looked into the magazine to see if any matrices had stopped the bar or clogged the channels, but all was clear. Then I noticed that the long narrow belt on the side of the magazine had slipped. After I had replaced it I could send up the line. At the next line the same trouble occurred, only that it was the main power belt this time. After replacing this, the line could be sent up. At the third line the very same trouble occurred again, only that the belts stayed on and the assembling mechanism slackened up. I pushed the controlling lever in, locked the spaceband lever pawl back, raised the distributor, took off the matrices from it, and removed the spacebands. Then I unlocked the spaceband lever pawl, and eased it over. But as I pulled the controlling lever out, the assembling mechanism stopped entirely, and the distributor and spaceband lever pawl did not move to their normal position. I was compelled to leave it in this position as I did not know what to do. Now please answer these questions, as I am in earnest to learn all about the machine and will not let anything discourage me. (1) What caused the stoppage? (2) What should I have done to remedy it? (3) Also kindly tell me if it did any harm to leave the machine in the position described for about seven hours, I mean with the distributor down and the spaceband lever pawl locked?"

Answer.— Judging from your description we would ascribe the stop to the slipping of the clutch, due perhaps to a stuck slug. As the metal pot was not locked up against the mold during the interval you left the machine there was no harm done. Several of the terms you use are wrong, but your description is so good that we know what you mean.

Put Graphite on Back Mold-Wiper Felts

A Massachusetts operator asks about a stain on the back of his mold around the mold cell, and about applying new felts on the mold wiper under the back knife.

Answer.— When not accompanied by adhering of metal the dark stain on the back of the mold is not harmful. The oxidization is probably due to the heat and to the oil. Do not try to remove the stain; remove only the adhering metal. The next time you apply a new mold wiper, try saturating each piece of felt with a mixture of blue ointment and graphite. It is said that the blue ointment tends to prevent metal from adhering to the mold. At any rate the graphite on wiper will help.

Wants to Repack Metal Pot

A Western operator describes a trouble he is having with the slugs owing to a defective face. His impression is that either the pot needs repacking or he must remove the pot mouthpiece.

Answer.— We regret that you failed to enclose a slug for examination. From the description we do not believe you need to repack the pot or remove the mouthpiece. In case you decide to do either of these operations the procedure given in "The Mechanism of the Linotype" will help you. It may be possible that you need a new plunger, or perhaps the pot-mouth jets do not line up with the mold cell. Examine position of the jets opposite where the face of the slug appears cold. If the jets do not show a full circle at this point it is probable that the pot needs adjusting. We assume, of course, that you keep the jets fully opened, and that the cross vents allow the air to escape freely from the mold cell.

Slug Should Accompany Description of Trouble

An Illinois publisher writes: "I should appreciate it very much if you could tell me how to remedy these troubles: (1) The slug has a perfect bottom; the metal is all right; still, when the job is to be printed, the letters do not show up well, especially when setting bold type. (2) The overlapping parts of the lower-case letters g, p, q, j and comma are mashed on the slug, yet the matrices are in good condition. (3) I have an electric pot and find that after loosening the screw on the thermostat my metal is still hot and I have constant squirts."

Answer.— We regret that you did not send a slug both in bold face and in roman of same line; in this way we might have been able to help you. We are unable to offer any suggestions without seeing the slug. You should procure a thermometer and readjust your governor so that the dynamic regulator will throw off when it reaches about 540° for high, and when the temperature ranges as low as 530° it should cut in the switch again. When you have it set with approximately that variation in temperature, then you can vary your mouthpiece heat by the snap switch on the front of the panel box.

Imperfect Face on Slugs

An Illinois operator describes trouble he is having with bad faces on slugs, but did not send a slug for examination.

Answer.— If the defect on the slugs is present when the metal is about normal temperature, a condition which almost every operator is cognizant of, then examine for obstruction to movement of metal from mouthpiece. Examine base of slug and see if jets show full and round next to the smooth side of slug. See that the end jets are fully on end of slug and not showing a part. Almost invariably where a jet is partly closed by heel of liner it causes a bad face on the slug at a point opposite where the metal is discharged from the jet. Likewise, if the jet is closed by oxid or cold metal, the face will not be sharp. Make it a point that the jets show full circle close to smooth side of slug and that there is no obstruction to the free discharge of metal from mouthpiece. Clean the plunger daily, keep the cross vents in mouthpiece open so that the air may readily escape from mold cell. Be certain that you have ample spring stress on pump lever spring and that the plunger is not a loose fit in the well. Keep the holes at side of well open, using end of pot mouth wiper hook. From the description given we do not believe that the mouthpiece needs to be removed. Your statement that you have been using cheap metal may be responsible for the trouble. It is false economy to use cheap metal.

Measurement of Machine Matter

The following letters were received recently, all relating in some way to the measurement of type matter:

"I am uncertain as to the generally accepted rule for type measurement, and should like to have you straighten me out in this respect. My understanding is that the way to ascertain the number of ems in any line of type is to multiply the length of the line in pica ems by 12, thus reducing it to points, and divide by the size (or face) of type used. This much I think is O. K. Now, in order to ascertain the number of lines to the inch: In eight-point solid there are 9 lines to the inch — 72 being divided by 8, which is the face of the type used. But suppose you set eight-point type on a ten-point slug, or ten-point type on a twelve-point slug, etc., what general rule would you use? In other words, in measuring by the inch are you governed by the slug, or by the type regardless of the thickness of the slug? In setting piecework, what is the generally accepted rule for measuring your string?"

Answer.— Eight-point on ten-point slug, or ten on twelve, is measured as solid. The operator gets the benefit of the leaded matter. In charging for such matter the employer charges as for solid matter.

"Please state the reason type of a certain body and linotype slugs of the same body do not run line for line. Is it possible to make the slugs run uniform with the type?"

Answer.—This variation is due to a difference in the point measurement. A standard point is .01383 inch, while a linotype point is fixed arbitrarily at .014 inch. It is possible, however, to set the knife on a machine to trim the slugs to the standard thickness.

"May I trouble you for information concerning a point and 1/72 of an inch? I should like enlightenment regarding the size of each, if different, in decimals or ten-thousandths of an inch; or if the same, the size of both. We are having considerable argument in a composing room here as to whether a point and 1/72 of an inch are the same."

Answer.—The unit of point measurement is approximately 1/72 of an inch. The point is .01383 inch. Multiply this term by 72 points, and it gives you .99576 inch. For all purposes we may consider 72 points as an inch; the actual difference, .005+ inch, is about equal to the thickness of a piece of tissue paper. One point equals .01383 inch. One point (linotype) equals .014 inch. One seventy-second of an inch equals .0139 inch (approximately).

"How may I measure my machine output so as to know what my operator sets? I have a typefoundry foot rule, and wish to measure up the proofs."

Answer.—To determine how many ems of any type body is contained in a linear inch proceed as follows: 13 ems multiplied by 12 points equals 156 points (number of points in a line); 156 points divided by 10 points equals 15.6 (number of ems of ten-point in line); 72 points (which equal one inch, approximately) divided by 10 points equals 7.2 lines; 7.2 lines multiplied by 15.6 ems equals 112.32 ems. The above may be applied to any type body; just divide the 156 points by the body you are measuring and divide the 72 points (one inch) by the same number, and multiply. The product will be the number of ems in a running inch.

THE SEVEN-PHASED STANDARDIZATION OF PAPER*

BY R. E. RINDFUSZ
Secretary, American Writing Paper Company

THE economies and benefits of standardization as applied to qualities of goods and processes of manufacture have been so thoroughly demonstrated within the past few years as to be entirely outside the argumentative field. The danger now is that the term is becoming a mere meaningless expression, falling lightly from the lips of the glib-tongued salesman without any comprehension as to its real significance or any knowledge as to whether or not it may be honestly applied to the goods he is discussing.

We have seen the same vitality-robbing evolution manifested with the terms "efficiency," "scientific" and "research," until the mere use of them is becoming meaningless. Such an evolution is common and always to be fought against. The great revivals of morals and religion throughout history have been largely a reawakening of people to the vital significance of terms they were using lightly and without meaning. "The letter killeth, but the spirit maketh alive."

It is therefore my purpose in this short paper to attempt to outline as I see it, and as the company I represent practices it, the vital significance of the term "standardization." I feel safe in assuming that you purchasing agents, whether you buy directly from the paper manufacturer or not, act on the principle that you must know the ultimate source of your supply, and that the business and manufacturing methods of your supplier, even though removed by a middleman, are decidedly your business.

Standardization in the paper industry — to embrace its complete substance and vitality — has a sevenfold application. These are the standardization of (a) raw materials; (b) processes; (c) product; (d) line (grade standardization); (e) distribution; (f) price; and (g) uses. The entire time allowed for this paper could easily be exhausted in discussing any one of these, but I shall attempt rapidly to take them up in order, indicate their meaning, and particularly to touch upon the advantages through each.

First, Raw Materials. Obviously the raw materials going into a product must be of standard and uniform quality, if the processes of manufacturing and the nature of the product are to remain unchanged. Sometimes it costs a little more to hold rigidly to definite standards of raw materials, but the economies far offset this. No one can appreciate better than you purchasing agents the waste of inefficient buying, the small turnover, the immense idle stocks, the tied-up storage space, insurance and investment costs, and the deterioration of idle stocks that come when you attempt to buy for requirements that are varying. Under the old method of manufacture, we never knew for any time ahead what was to be made in a particular mill. Therefore, we could not prepare adequately. The amount of money we carried in inventory was largely beyond our control, and spot buying for emergency needs that arose over night was the rule rather than the exception.

Second, Processes. A standard product made in long runs from standard materials allows for the standardization of each step in the process of manufacture. This means the finding out through engineering and plant experience the one best and most economical method of doing each thing and making that "standard practice." It also means the opportunity to have the best equipment for each thing and that equipment completely "balanced" for making the particular product it is turning out.

Since we have inaugurated standardization in our mills, we have released immense amounts of equipment that otherwise were kept for occasional uses. We have been able to move these into other mills where they are finding constant use, and as a result our overhead for idle equipment has been materially reduced.

It must be remembered that in any manufacturing process the various units through which the material has to pass will be in "balance" only within a very narrow range of variation in the product; any considerable change will mean that the same units will not be able to keep up with others and there will be "down" time. For instance, if the time of beating the stock is increased, and it varies from one to eighteen hours in actual mill practice, depending on the grade to be made, either we will have to employ extra beating equipment with its attendant power supply and expense, which would lie idle part of the time, or during the time of increased beating the big paper machine will lie idle waiting for stock. When you remember that a paper machine costs anywhere from $150,000 to $500,000 you can see for yourselves just what "down" time means.

Again, standardization allows for long and steady runs. Under the old system it was common practice for us to make changes several times a day in the kind, color, weight and size of the paper going over the machine. Each of these changes meant loss of production as well as wasted paper, since it takes some considerable time to get stock going over according to specifications. It meant even cleaning up the machine, the beaters, the stuff chest, the Jordan, the screen, changing felts, sometimes changing wires, and making complete readjustments. Picture for yourselves the expense of such loss of actual running time on equipment which costs something like one million dollars!

Again, in the short run the entire time of the machine crew is of necessity taken up in getting a product that will "get by." It is only in the long and continuous runs that they can give their attention to the niceties of manufacture which make a little better product, or can run at a little greater speed, which insure for the consumer the desired uniformity and reduced costs, and even for the manufacturer turn a small loss to a small profit.

It should be pointed out in this connection that the thing to remember is that each line or trade name of paper, speaking now particularly of bonds, involves on the average three weights, three sizes, and from three to five colors — many of them carry eight or ten colors — thus making a total of twenty-seven or more items to each line. It can readily be seen that there are very few private brands in existence which offer orders large enough to give the advantage of standard processes of manufacture. It should also be remembered that even such a small thing as changing a dandy roll and making two papers which are identical, except for the watermark, involves a considerable cost, since through all the processes following the machine, from the rough paper to the finished product, those two lots have to be kept separate.

Third, Product. It has already been indicated that the standardized manufacture of paper of fixed specifications in large runs allows for the maximum uniformity possible within the limits of manufacturing skill. The uniformity of the product and the knowledge that this is to be made and sold continuously allow the mill to run on a steady production schedule, building up stocks during periods of low demand and depleting them during periods of high demand. On the unstandardized basis, the only alternative is to follow the feast and famine method.

The definitely standardized paper is made to meet particular needs and is built according to definite specifications, and is constantly tested to see that it is up to these specifications and that thorough uniformity is maintained. The ordinary

*An address given before the annual convention of the National Association of Purchasing Agents, Rochester, New York, May 18, 1922.

paper buyer and paper user is not a paper expert. We could cut a cent a pound, or more, in quality value out of each of our higher grade papers and the ordinary user would be none the wiser. However, if we did it there would exist the same incentive for taking out another cent. In fact, that is just what has been done in the past, with multiplicity of brands, both mill and private, though chiefly private. Papers have been built for the purpose of cutting into the trade of another on the basis of that cent which was taken out of its contents. Consequently, the general trend of qualities has been downward and, as a result, low-grade papers are in uses for which they are not fitted and the paper industry has hurt itself and its customers.

Under the chaos of paper qualities which still exist, you can buy safely only by one of three methods: (a) Become such a paper expert that you are willing to match your own knowledge and judgment against that of any manufacturer or dealer. (I may add that this involves the equipping and operating of a complete paper-testing laboratory.) (b) Employ such a laboratory or staff of experts to aid in your buying. (c) Buy standardized papers bearing the manufacturers' mark guaranteed and made according to definite specifications, so that you may know the quality of these papers and the needs they are designed for.

Fourth, Standardization of Line. So far we have talked about the manufacture of a standardized product. However, no one paper or no small group of papers will meet all the paper needs, nor is it desirable to have such an excessive number of papers that the differences between them become small and meaningless, resulting in confusion. The ideal is to have just enough papers to meet all the real needs, no grades overlapping, and still no grades so far apart as to leave genuine intermediate needs unprovided for. Standardization of a line means just as much blocking up the holes to meet the real needs as it does eliminating the overlapping grades. There is no such thing as a universal paper, and a utility paper is only a makeshift. The real discerning users demand the *right* paper in each place.

Fifth, Distribution. Since each business can expect ultimately a profit only as it serves, the real end of standardization is to effect economies and efficiencies for the consumer. The distribution of the goods, therefore, must be by a standardized, simple and direct method. The advantages gained by economies in manufacture and the effects of efficient business policies must be passed on without impairment, nor must the identity of the manufacturer and the knowledge of the way he conducts his business be lost to the consumer through an artificial blind wall built up by the distributor. The distributor has an important function for which he should realize a fair profit proportional to the manner in which he serves both his customers and the manufacturers for whom he distributes. He should not be allowed to pose falsely as a manufacturer. Moreover, the mutual knowledge and relationship between the actual producer and the final market of the goods, or consumer, are too vital and their interests too common, for an industry or business of any kind to prosper which establishes an artificial barrier between them.

Sixth, Standardization of Price. When values are fixed and known, when the buncombe is taken out of the product and it is made according to definite and open specifications for definite uses, the next step of standardization should be a fixed and known price, uniform throughout, quality and terms considered. The great cause of haggling when buying is unidentified, unstandardized goods of unknown and varying quality, and in such buying the customer is invariably the loser. The unpriced, unvalued, bastard goods form the favorite medium for the commercial adventurer — the plunder merchandiser, so called by Mr. Mahin. All standard goods of fixed price and known origin are the logical mediums for the service-giving merchandiser. The former involves no good will and plays only for the individual and immediate deal; the latter combines the good will of the manufacturer who stakes his all on his product together with the good will of the service-giving distributor, and builds for permanency in pleasant business relationships.

Seventh, Uses. It has been pointed out that line or grade standardization must be carried out so that the consumer may be properly served by the goods furnished him. It has also been pointed out that the manufacturer and the consumer must have free and intimate contact so that the knowledge of each may be used by the other; first, by the manufacturer in preparing the goods for the consumer, and lastly by the consumer in the use of the goods. This we consider the final step in standardization; namely, interpreting the uses of the consumer in terms of the standardized line of goods and passing on to the consumer the information as to the uses for which each grade was prepared, so that the benefits of standardization of the line may be fully realized by the consumer. It profits the consumer nothing that we may have spent a great deal of time and money in preparing an article to meet his need, unless he knows about that article and the uses for which it was made. This field is new in the paper industry, but already we have found the most glaring inefficiencies due to improper uses of grades and sizes of paper — absurdities, in fact, that seemed almost impossible. We are devoting our energies most sincerely to the development of this genuine service.

In closing, let me emphasize again that the danger of standardization in the manufacture and distribution of goods is not that we shall overstandardize, but that we shall lose the benefits and true significance of the fact by light talking and no doing.

Now this sevenfold application of standardization which we have briefly touched upon brings in its train great advantages and benefits to consumers of paper and printing, to distributors, and to manufacturers, many of which have been suggested. I might, in addition, if I felt warranted in taking your time, round out this paper by a consideration of these manifold results that follow from the sevenfold application. These results, however, are common to all well organized industries of definite and standard products.

IMPORTED CASLON TYPE IN THE U. S. A.

To the Editor: LONDON, ENGLAND.

We were interested to read, in your May issue, an article on "A Plea for Restraint," which refers to the effectiveness of simple Caslon typography. Whilst we have nothing but admiration and appreciation for the article and the display of the jobs shown, we note that in a paragraph at the foot of page 236 the following statement is made:

"Reference is here made, as throughout the discussion, only to the No. 471 Caslon of the American Typefounders Company and the No. 337 (with long descenders) of the Lanston Monotype Company. These are the only true Caslons on the American market."

The writer of the above paragraph may not be aware of the fact, but we still have the pleasure of sending type, especially Caslon Old Face, to leading printeries on your side.

The House of Caslon prides itself in making the Caslon Old Face exactly to the original design, and we value the appreciation and sales of our product in the United States too much to permit us to pass the paragraph referred to without making comment.

We shall be obliged if you will make suitable corrections at your convenience. Thanking you in anticipation,

Yours faithfully,

H. W. CASLON & CO., LIMITED,

Albert H. Caslon, Director.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Ben Franklin Paper Directory

The tenth edition of the Ben Franklin Chicago Paper Directory and Price List, with prices corrected to May 10, has been received. This directory is published quarterly by the Ben Franklin Publishing Company, 440 South Dearborn street, Chicago.

Printing Firm Celebrates Seventy-Fifth Anniversary

On June 7 the Wisconsin Printing Company, of Milwaukee, Wisconsin, completed its seventy-fifth year in business. The firm was founded June 7, 1847, by William E. Cramer, and it has grown to be one of the leading printing houses in the Middle West. Its business consists almost exclusively of the printing of catalogues and other forms of advertising literature.

Check Protection

A booklet on check protection has just been issued by the Eclipse Electrotype & Engraving Company, Cleveland, Ohio. The booklet is the size and shape of a check book and contains several examples of checks protected by a faint halftone background where the amount, name of payee and signature are to be written. This is a simple but effective way of protecting checks against alteration. The use of a halftone design offers great advertising possibilities as well as protection. The text and arrangement of the booklet are the work of William Henry Baker.

Miller Equipment Gaining Favor in Europe

A. W. Barrett, of London, England, European representative of the Miller Saw-Trimmer Company, reports that the several hundred Miller machines in use in Great Britain and on the continent have gained many friends for American manufacturers. He says that the Miller Saw-Trimmer Company has successfully broken down the barrier of prejudice toward American products which had existed for many years. This has been accomplished through the high standard of the machines and the application of American methods of fair dealing.

The Tail Wags the Dog

In 1919 when the Glen Cove Echo Press was incorporated, the main business of the concern was the publication of the *Glen Cove Echo*, a weekly newspaper favorably known on the north shore of Long Island since 1875. Job printing was a sideline. Today, however, the "tail swings the dog" and the *Echo* (now enlarged to twelve pages and with more than twice its former circulation) is only one of a number of publications produced in this plant.

The general printing business has grown to such proportions that it has been decided to drop the word "Echo" from the corporate name and hereafter the corporation will be known as the Glen Cove Press. J. C. F. Davis, editor of the *Echo*, is president; McHarg Davenport, vice-president and treasurer; Horace K. Hayes, secretary.

Ludlow President in Europe

William A. Reade, president of the Ludlow Typograph Company, is now in Europe on a business trip. Mr. Reade is making his headquarters with Martin J. Slattery, who is in charge of Ludlow European business, with offices at Savoy House, 115-116 The Strand, London. European business is developing considerably. While the Ludlow and Elrod machines are still new to the English printing trade, they have aroused great interest there and have already gained widespread recognition as marking a very great stride in the economical production of display printing.

Wizard Black Halftone Ink Back on Market

An announcement that should be of great interest to all our readers who are doing presswork has been made by the Sinclair & Valentine Company, 605-611 West 129th street, New York. Owing to the fact that a certain ingredient could not be secured during the period of the war it was necessary for the company to discontinue the manufacture of its well known halftone black ink, known as Wizard Black. As it has again become possible to obtain the necessary supplies of this particular ingredient, the company is enabled to resume making this ink, and Wizard Black is back in the market.

This will be welcome news to pressmen, as this ink has remarkable features in that, as the company claims, it does not "skin," under ordinary circumstances, when left on the rollers or in the fountain over night. Other claims for the ink are that it follows the fountain, sets quickly and dries fast on all stocks.

The company has also announced two other new inks which, it claims, have all the good qualities of Wizard Black. These are the Kole Black and the Sycamore Black.

Pressmen should write the Sinclair & Valentine Company at the address given for full particulars regarding these inks.

"The Bagpipe"

The high standard of craftsmanship shown by the students of the Carnegie Institute of Technology, Pittsburgh, is demonstrated by *The Bagpipe*, a student publication issued by the Graphica, an organization of students in the department of printing and publishing. The Spring, 1922, number, which has just reached us, is an excellent specimen of typography, and the presswork has been done with care and skill.

One of the accomplishments of the Graphica during the past year has been the securing of the interest and coöperation of the Pittsburgh Club of Printing House Craftsmen. At a meeting of the club on May 25, all the members of the Graphica were elected to honorary membership.

Wesel to Exhibit at Grand Rapids and Boston

Exhibits of photoengraving equipment will be displayed by the F. Wesel Manufacturing Company at the twenty-sixth annual convention of the American Photoengravers' Association, to be held in Grand Rapids, Michigan, July 20 to 22.

A more extensive exhibit of Wesel products will be held at the Boston Graphic Arts Exposition. The Wesel company manufactures equipment for printers, stereotypers and electrotypers as well as for photoengravers, and sufficient space has been reserved for a comprehensive display of equipment and machines, many of which will be shown in operation.

Quick Service for Plant Destroyed by Fire

When the home of the *Daily Call*, of Woonsocket, Rhode Island, was destroyed by fire on Saturday, June 10, the public was afforded a graphic demonstration of superservice. At 3:40 P. M. Saturday an order for seven linotypes for the *Call* was received by the Mergenthaler Linotype Company, in Brooklyn, and despite the fact that the workmen had quit for the day, that the next day was Sunday, and that two large orders had just cleaned out the stock on the shipping-room floor, the rush order was handled with dispatch.

Emergency calls were issued from the factory, a crew of men and three motor trucks were quickly brought together, and the seven machines started north without delay.

The first truck load left the factory at 11:30 A. M. Sunday, the third and last at 3:15 in the afternoon. The three trucks were driven through a terrific storm and reached Woonsocket the next day.

Miehle Vertical Demonstrated to Carnegie Tech. Students

On the evening of May 31 the students of the department of printing and publishing at Carnegie Tech. were given the opportunity to observe the new Miehle vertical press in operation. The press is in the plant of the Sutton Press, and is the first one to be installed in the city of Pittsburgh. A thorough demonstration by C. R. Spicher, who is engaged in graphic arts research for the Miehle company, aided by F. J. Tolan, the Pittsburgh representative, afforded the students a chance to learn the advantages of the new press.

Following the demonstration the students were invited by the representatives of the Miehle company to a banquet held at the William Penn Hotel.

Newspaper Issues Printing Supplement

A supplement devoted entirely to the art of printing was published on May 23 by the *Manchester Guardian,* Manchester, England. The supplement was entirely the work of the Cloister Press, of Manchester, and it is a production of unusual excellence. The typography is artistic and attractive and the presswork clean. The contents are also of considerable interest. Among the articles included in the supplement are: "An Outline of Printing History," "Advertising and Print," "The History of Printing Types," "The Buyer and His Printing," "A Short Dictionary of Printing Terms," "Decoration in Printing," "The Modern Movement in Illustration." The supplement is illustrated with numerous reproductions of notable specimens of printing, ancient and modern.

Of particular interest is the article dealing with the history of type faces, which is illustrated with specimens of type faces designed by the great typographers from Gutenberg to Goudy. Apparently the beautiful type faces designed by Goudy are as much appreciated in England as they are in America. The regeneration of typography begun in England by William Morris has reached its highest development in America. Today, although the typography of each country shows a marked individuality, it is evident that the master minds of the art are working in the same direction, and both the printers and the buyers of printing are being educated to recognize real beauty and excellence in typography.

Our compliments are extended to the Cloister Press on the production of this admirable supplement and to the *Manchester Guardian* on its service to printing in issuing such a valuable educational feature to its readers.



Exhibit of American Writing Paper Company at Purchasing Agents' Convention in Rochester

Two Notable Monotype Specimens

Two unusually interesting specimens of monotype typography have been received from the Lanston Monotype Machine Company. One is the annual report of the company for the year ending February 28, 1922, and the other is the March-April number of *Monotype.* Both are excellent examples of the work that can be accomplished with monotype material.

The "Annual Report" presents a very striking appearance both inside and out. The cover paper is Omi V., which resembles the leather darkened by age in which many old volumes are bound. The cover design, printed in dark green and bronze, is the work of Sol. Hess. The president's report and the auditors' report are set in the new Garamont series, Monotype No. 248, designed by Frederic W. Goudy. Both of these were hand set by Mrs. Bertha M. Goudy. The text is printed on Japanese vellum and the excellent presswork of the Thomsen-Ellis Company completes the appearance of quality.

The March-April issue of *Monotype* contains the first showing of Monotype No. 36, a face similar to Scotch Roman with long descenders. It is a strong, legible and handsome type face. The typography is the personal work of Bruce Rogers, who has used monotype material throughout. The numerous curved rules and borders are monotype cast and bent over heated pipe. Mr. Rogers has apparently followed the plan that might have been used by a good printer of fifty years ago in designing this booklet. While it is characterized by the restraint and good taste which is characteristic of all Mr. Rogers' work, we do not welcome any return to the bent-rule style of decoration. In these days of high costs it takes too much time, and few compositors can restrain themselves when confronted with the unlimited possibilities of producing something "different" which bent rule offers.

The printing was done by William Edwin Rudge, Mt. Vernon, New York, and careful presswork has enhanced the beauty of the typography. The contents are of exceptional interest, especially the leading article on "The Problem of Bettering the Quality of Printing," by Henry Huntley Taylor, which we recommend to all our readers.

New Officers of American Institute of Graphic Arts

The American Institute of Graphic Arts at its annual meeting in May elected the following officers for the year: Honorary president, Frederic W. Goudy; president, J. Thompson Willing; first vice-president, William E. Rudge; second vice-president, Ray Greenleaf; third vice-president, Burton Emmett; secretary, George A. Nelson, treasurer, Henry Lawrence Sparks. Directors for three years: Cyril Nast, Fred A. Ringler, Joseph H. Chapin. Director for two years: Edmund G. Gress.

Burton Emmett, chairman of the admissions committee, reported that notwithstanding the high qualifications for membership insisted upon by his committee 279 new members from all over the country had been accepted during the year, and it was his hope that there would be enough members to establish chapters of the institute in Chicago, San Francisco and Philadelphia in the near future.

Ninety-Five Students Graduate From U. T. A. School

Commencement exercises of the United Typothetæ of America School of Printing, Indianapolis, Indiana, were held on Friday, June 9. The events of the day included an inspection of all departments of the school and the registration of visitors in the morning. At 1:00 o'clock luncheon was served to all present, after which the commencement exercises were held. J. Linton Engle, president of the United Typothetæ of America, presided.

Dr. F. W. Hamilton presented the diplomas to the ninety-five students who took the complete course. This training qualifies them to work in any department of a commercial printing plant. The size of the graduating class does not give an adequate idea of the work being done at the U. T. A. School, as in addition to the students who enroll for the complete course there are a large number taking shorter courses. In the latter class are many experienced printers who are taking short courses.

Important Subjects to Be Discussed at Photoengravers' Convention

Many important subjects will be on the program for discussion at the twenty-sixth annual convention of the American Photoengravers' Association, which will be held at Grand Rapids, Michigan, July 20 to 22. The officers of the association have been working on an advertising campaign for the coming year and will present it in its complete form for consideration and approval. The new cost system which has recently been devised will also be featured.

It is expected that owing to the central location of the convention city the attendance will be in the neighborhood of five hundred. The local committees are now busy with their arrangements for accommodating and entertaining their guests.

An important part of the convention will be the machinery exhibit. Such exhibitions are of great educational value, and it is certain that out of the effort of this year will come a better understanding between those who manufacture and sell equipment and those who buy it. It is planned to have all exhibits occupy two rooms close to the convention hall. Already most of the space has been sold.

How Important Is Paper?

The Champion Coated Paper Company, of Hamilton, Ohio, has issued through its New York office a paper sample book of 635 pages. The book has several features that make it extremely valuable: The first 328 pages show how illustrations will appear on the proper paper, but the book also shows what happens when the wrong paper is employed for the process used in making the illustrations.

This was a courageous thing for a paper house to do, for too frequently the process, ink or pressman is blamed for bad results, when the paper is at fault. It shows how important the papermaker is. The same illustrations are used throughout, and it is worth the space to note the processes used.

There are wood cuts; line photoengravings; line photoengravings and tint; Ben Day in one, two and four printings; steel engraving; gelatin or collotype; halftones in 65, 100, 120, 133 and 150 line screens in one, two and four color process; lithography in six printings, and offset in six printings; photogravure printed on a hand press and rotagravure in one printing, also in four printings. The book is creditable to the Champion Coated Paper Company and to the printers and inkmakers who helped in its production.



Exhibit of Associated Artists of Philadelphia Staged During Artists' Week in Philadelphia

J. Richard Kemp

J. Richard Kemp, western sales manager of the Miller Saw-Trimmer Company, died suddenly in San Francisco on May 25.

Mr. Kemp was born in Tennessee in 1875. He entered the printing industry as a lino-



J. Richard Kemp

type operator and worked on newspapers in several southern cities. He joined the sales force of the Keystone Type Foundry at Atlanta, Georgia, and was later promoted to the position of branch manager. When the Autopress Company was organized he accepted the position of southern manager, but later he returned to the Keystone Type Foundry as efficiency engineer with headquarters at Philadelphia.

In May, 1917, he became general sales manager of the Miller Saw-Trimmer Company, remaining at the headquarters in Pittsburgh until March, 1919, when at his own request he was transferred to the San Francisco branch as western sales manager, serving in this capacity until his death.

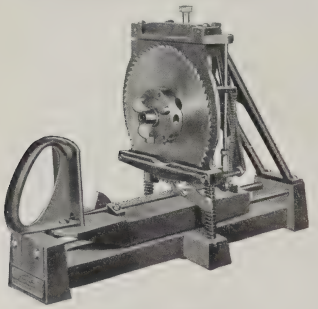
Borden to Be Guest of Graphic Arts Exposition

In recognition of Joseph A. Borden's valuable services to the printing and allied industries, the managers of the Graphic Arts Exposition, which will be held in Boston this fall, have voted to donate space in which to portray some of the many constructive achievements of Mr. Borden in behalf of the graphic arts.

This courteous and pleasing action, which may be regarded as one of the most signal tributes ever displayed toward a printer by a printing organization, was felt to be due Mr. Borden in recognition of the invaluable service he has rendered to the printing industry of America. The managers of the exposition feel that while honoring Mr. Borden in this way they will also do him the additional favor of making it possible for him to continue his service among the large number of printers who will attend by affording him an opportunity to demonstrate and explain his present work as director of general service of the American Writing Paper Company.

The Minute Saw-Filer

A new device for sharpening trimmer saws, known as the Minute saw-filer, has recently been placed on the market by the A. F. Geisinger Manufacturing Company, 1007 Twenty-second street, Milwaukee, Wisconsin. The Minute saw-filer is a strong, compact machine built of enameled gray



The Minute Saw-Filer

iron and steel, and all parts subject to wear are case hardened. The guard on the carriage protects the operator from accidents. Saws for different makes of trimmers can be sharpened, with or without the trimmer holder attached. A positive locking device holds the saw in filing position and assures its perfect roundness after filing. Saws with a varying number of teeth to the inch can be placed in correct position for filing, as the pawl is built so that it can be adjusted for different sizes. An adjustable spindle on the carriage permits lowering to the file as the saw becomes smaller through repeated sharpenings. The manufacturers state a saw can be sharpened in three minutes with the Minute saw-filer.

Franklin-Typothetæ of Chicago Now the Chicago Typothetæ

At the annual meeting of the Franklin-Typothetæ of Chicago, held at the City Club on Thursday evening, June 22, an important action was taken which changes to some extent the future course of the organization. Following the annual reports of the officers and chairmen of committees, the matter of adopting a revised constitution was presented and carried unanimously. Under this constitution a new plan of organization becomes effective in which the labor divisions are eliminated, and the association, which will hereafter be known as the Chicago Typothetæ, will be a purely educational institution. Labor matters will come under the jurisdiction of bodies entirely separate from the Chicago Typothetæ, the Franklin Association of Chicago being composed of those employing only union labor, and the Open Shop Employing Printers' Association comprising those operating under the open-shop plan.

Following a somewhat spirited discussion a resolution was passed insisting upon the elimination of the labor divisions from the United Typothetæ of America and making the national organization also a purely educational institution.

The election of officers resulted in the selection of the following to guide the destinies of the new Chicago Typothetæ for the coming year: Theodore Hawkins, president; J. P. Cassidy, vice-president; Morton S. Brookes, treasurer.

In recognition of the effective work done by the retiring president, E. F. Hamm, during the past two trying years, the members presented him with a handsome gold watch and chain, also some gold pieces for Mrs. Hamm in recognition of the sacrifice she has made through Mr. Hamm's being forced to spend so much time away from his home in the interests of the organization.

Brief Notes of the Trade

The Pacific Coast branch of the Intertype Corporation is now in its new home at 560 Howard street, San Francisco, California.

The Allied Paper Mills, Incorporated, Kalamazoo, Michigan, announces the opening of a warehouse at 471-473 Eleventh avenue, New York city. All of the company's regular papers and some special brands will be carried in stock.

A directory listing all the open shops in the printing and allied trades in Chicago has been published by the Typothetæ Association, 538 South Dearborn street, Chicago. Copies of this directory may be secured from Robert J. Tufts, secretary of the association, at the above address.

Maurice O'Connor, for several years superintendent of production for the Vreeland Press, of New York, and previously employed in production work in leading printing organizations of Boston and Chicago, being for four years with the American Colortype Company of the latter city, has joined the production staff of James F. Newcomb & Co., Incorporated, 441 Pearl street, New York, as assistant superintendent.

The Empire Linotype School, 133-137 East Sixteenth street, New York city, has taken additional floor space, giving the school nine thousand square feet of space. A new Model 14 linotype has been added to the school's equipment. The new machine has the new pitch distributor, four water-cooled molds and side auxiliary, which carries twenty-four-point mats and figures. With the addition of this machine the school now has a battery of twenty-two linotypes.

A new and unusually attractive specimen book of enameled papers has been received from the Seaman Paper Company, Chicago. The many beautiful specimens of halftone and process color printing show the excellent printing qualities of the papers contained in the book. The enameled papers in the book were made by the Bryant Paper Company, Kalamazoo, Michigan. The cover of the book and the envelope in which it was enclosed were made of heavy weight terra cotta Brocade, a Seaman cover paper of considerable richness and elegance, which creates an excellent impression.

The wood engravings of Nicholas J. Quirk, 608 South Dearborn street, Chicago, are continually receiving expressions of appreciation from all parts of the world. At an advertising convention held last year in Melbourne, Australia, specimens of Mr. Quirk's work were on exhibition and were greatly admired by the Australian advertising men. More recently Mr. Quirk received a letter from M. C. Modi & Co., Bombay, India, expressing appreciation of the art of wood engraving and his contributions to that art.

A new specimen book of type faces has just been issued by the Laclede Type Foundry, St. Louis, Missouri. Especially noteworthy among the type faces are the Laclede Old Style, Caslon Antique and Gothic No. 3, which are of fresh and original design and cutting. The pages of the book are trimmed to the standard "national catalogue" size, and several pages are devoted to the double purpose of showing type faces and a clear exposition, illustrated by examples, of the "standardized universal formats" for books and other printed matter and for the mill sheets used for them.

Charles H. Schokmiller, formerly with the Central, Inland, Keystone and Western typefoundries, is at the head of the Laclede Type Foundry. His staff is composed of men who have had many years' experience in the making of type.

The New Adzit Multiple Punch

The Adzit Printers Supply Company, of Grand Rapids, Michigan, has just placed on the market a new medium-sized multiple punch at a moderate price. It is designed to give greater leverage than any other punch now on the market. The heads are all self contained and can be



Adzit Multiple Punch

easily inserted without interfering with any of the other heads.

This device is one of the many products recently developed by the Adzit company. All of these products go through thorough tests under trying conditions before being placed on the market.

A Word to Printers

From a Recognized Master Craftsman

MR. NORMAN T. A. MUNDER, of Baltimore, was writing us a letter. He didn't intend it for print; but we think all printers will be interested in one paragraph from it, because it contains a thought helpful to printers and beneficial to advertisers. We quote from this famous master printer:

> "Perhaps you do not know it, but printers are not suggesting envelopes. Even in our own plant people come in to buy a book and go to the stationer for an envelope in which to place it. This happens too often in many printing businesses. We think advertisers should have something really attractive and interesting in which to carry the book.
>
> "We shall do our utmost to help printers over the country to add value and beauty to their advertising and the advertising they produce by suggesting the use of fine envelopes."



Buckeye Cover Envelopes

are fine envelopes. They may be had to match the cover of your catalogue. By their use you give character to your advertising. You insure it against the waste basket at but trifling additional cost.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

Buckeye Cover Specimen Box No. 6, Contains Many Envelopes of Buckeye Cover and an unusual collection of fine printing. We will send it with pleasure:

The Beckett Paper Company,
Hamilton, Ohio.

You may send us Buckeye Specimen Box Number 6.

Name

Address

A Move for Better Business

A REAL constructive and progressive move has been made in the paper and printing industry by the introduction of Linweave.

While this is a line of papers and *Envelopes to Match*, it is also an idea for business improvement.

Linweave owes its existence to the co-operation of the leading distributors and manufacturers of the country.

Without the help of each unit Linweave could not exist.

This grouping of interests has made it possible to have complete stocks of a large variety of social and commercial announcement papers with Envelopes to Match at convenient points all over the country as shown below.

Printers and Engravers have complete books of samples to offer their customers for selection.

Any paper in the sample book with Envelopes to Match is ready for immediate delivery.

This plan saves the printer or engraver time and money, stimulates business, and gives him the actual assistance of the best known and most substantial distributors in the industry.

Write for booklet describing the Linweave line and its uses.

NATIONAL ANNOUNCEMENT ASSOCIATION, SPRINGFIELD, MASS.

Fine Announcement Papers and Cards with ***Envelopes to Match***



Linweave

PAPERS *and* CARDS

Envelopes to Match

ATLANTA, GA.
Sloan Paper Company

BALTIMORE, MD.
Barton, Duer & Koch Paper Company

BOSTON, MASS.
A. Storrs & Bement Co.

BUFFALO, N. Y.
Alling & Cory Company

CHARLOTTE, N. C.
Western Newspaper Union

CHICAGO, ILL.
Swigart Paper Company

CINCINNATI, OHIO
Standard Paper Co.

CLEVELAND, OHIO
Millcraft Paper Company

DALLAS, TEXAS
West Cullum Paper Co.

DENVER, COLO.
Western Newspaper Union

DES MOINES, IOWA
Western Newspaper Union

DETROIT, MICH.
Paper House of Michigan

FARGO, N. DAK.
Western Newspaper Union

FORT WAYNE, IND.
Western Newspaper Union

FRESNO, CAL.
Zellerbach Paper Company

GRAND RAPIDS, MICH.
Dwight Brothers Paper Co.

INDIANAPOLIS, IND.
Crescent Paper Company

KANSAS CITY, MO.
Midwestern Paper Company

LINCOLN, NEBR.
Western Newspaper Union

LITTLE ROCK, ARK.
Western Newspaper Union

LOS ANGELES, CALIF.
Zellerbach Paper Company

LOUISVILLE, KY.
Louisville Paper Co.

MILWAUKEE, WIS.
E. A. Bouer Company

MINNEAPOLIS, MINN.
McClellan Paper Co.

NEW HAVEN, CONN.
New Haven Paper Co.

NEW YORK CITY
M. & F. Schlosser

OAKLAND, CAL.
Zellerbach Paper Company

OKLAHOMA CITY, OKL.
Western Newspaper Union

OMAHA, NEBR.
Western Paper Company

PHILADELPHIA, PA.
Raymond & McNutt Co.

PITTSBURGH, PA.
Alling & Cory Company

PORTLAND, ORE.
Zellerbach Paper Company

RICHMOND, VA.
B. W. Wilson Paper Co.

ROCHESTER, N. Y.
Alling & Cory Company

SACRAMENTO, CAL.
Zellerbach Paper Company

SAN DIEGO, CAL.
Zellerbach Paper Company

SAN FRANCISCO, CAL.
Zellerbach Paper Company

SALT LAKE CITY, UTAH
Western Newspaper Union

SEATTLE, WASH.
Zellerbach Paper Company

SIOUX CITY, IOWA
Western Newspaper Union

ST. LOUIS, MO.
Mack-Elliott Paper Co.

SPOKANE, WASH.
Zellerbach Paper Company

TACOMA, WASH.
Zellerbach Paper Company

WASHINGTON, D. C.
Barton, Duer & Koch Paper Co.

WICHITA, KANSAS
Western Newspaper Union

AUG 12 1922 U. P. L.

The INLAND PRINTER



GREATER PRINTING INDUSTRY NUMBER
AUGUST NINETEEN TWENTY TWO

Be one of the quarter of a million that will visit the Graphic Arts Exposition in Boston August 28 to September 2, inclusive.

Twenty-five nationally-known printers will exhibit specimens of their own Monotype printing. It will benefit the buyer of printing as well as the producer to study the methods by which these Monotype printers satisfy the most exacting demands of their customers.



LANSTON MONOTYPE
MACHINE COMPANY

The Monotype PHILADELPHIA *The Barrett*

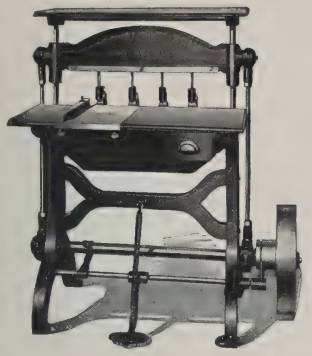
NEW YORK CHICAGO BOSTON TORONTO BIRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA: SAN FRANCISCO

The Barrett Adding, Listing and Calculating Machines are Merit-Proved and Monotype-Made. Proves the work—PRINTS the proof. See them in operation in the Monotype Booth at the Boston Exposition

362

Knowing Your Requirements



"Peerless" Punching Machine

PEERLESS

The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

"Peerless" Machines are Complete.



The Wrench Lock-Up
No Slipping of Heads

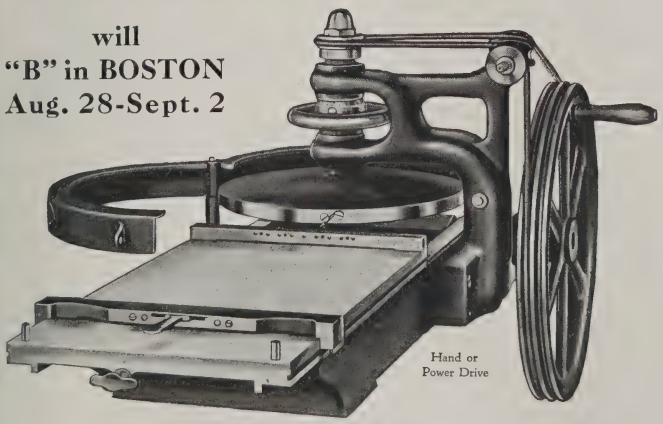
Manufactured by

A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street Chicago, Illinois

TYPE-HI DISC PLANER

will
"B" in BOSTON
Aug. 28-Sept. 2



Hand or
Power Drive

High, uneven, twisted and warped cuts are planed in a moment by this machine to a uniform level height.

Where the Type-Hi has been installed a saving in time of more than *seventy-five per cent* in leveling and "taking the rock out" of plates has been made possible.

PLANES METAL—PLANES WOOD

(Capacity 13½ x 20 Inches)

TYPE-HI CORPORATION **Syracuse, New York, U. S. A.**

Endorsed!

Remy Electric Company

"Have all future halftones that we order from you finished in the new Stafford-Tone process."

Homer McKee Company

"We know our clients will benefit by the longer press runs, better printing and the freedom from damage only possible with Stafford-Tones."

American Blower Company

"In our opinion Stafford-Tones are much superior to the ordinary copper halftones."

E. C. Atkins & Company

"Stafford-Tones make illustrations just as clear and beautiful at the end of long runs as the first few thousand that come from the press. From now on, please make all our plates by the Stafford-Tone process."

Bookwalter-Ball-Greathouse Printing Company

"We find that Stafford-Tones print better and clearer than copper halftones, and that in process color work the difference is so noticeable that even inexperienced buyers of printing remark of it. We have had press runs that were certainly twice as long, and frequently three and four times as long as we could possibly have gotten from copper halftones."

Advance Electrotype Co.

"The best halftones coming into our shop. They are hard to scratch and easy to clean. Stafford-Tones make good patterns for lead moulds, and there is no better test of a halftone than that."

Stafford-Tones (new and exclusive with us) are original halftones with a nickel face. They print better and give much longer service, yet cost no more than ordinary halftones. They will materially reduce your engraving expense. Complete information and specimens on request.

Stafford Engraving Company

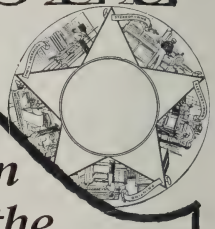
Artists : Designers : Engravers

Engraved and Steel Die Embossed Stationery

INDIANAPOLIS

STAFFORD-TONES

WESEL



Come to Boston and see the STAR EXHIBIT

IT is the exhibit of the F. Wesel Manufacturing Co. We chose a five pointed star as the symbol for our exhibit because we serve the Graphic Arts industry at five points:

1 - Printing
2 - Photo-Engraving
3 - Electrotyping
4 - Stereotyping
5 - Roto-Gravure

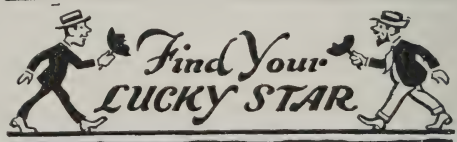
B in Boston at the Graphic Arts Exposition, August 28 to September 2 and be sure to visit the STAR Exhibit. We want to show you how complete our service is to each of the above five points of the industry.

F. Wesel Manufacturing Co.

72-80 Cranberry Street,

BROOKLYN, N. Y.

Chicago Branch: 431 So. Dearborn Street



THIS Combination



The New MILLER Craftsman FEEDER

THE NEW MILLER CRAFTSMAN UNIT is the latest engineering achievement of two of the leading printing machinery manufacturers of this country - the *Miller Saw-Trimmer Company, of Pittsburgh,* and the *Chandler & Price Company, of Cleveland* - a guarantee in itself of the merits of the machine and its ultimate value to the trade.

INHERENT LIMITATIONS of the Gordon type of press have been corrected and strengthened. Its impressional strength is in excess of the most severe requirements of heavy half-tone and embossing forms. Its ink distribution excels that of the latest improved four-roller cylinder press. Its precision in the automatic handling of all weights and grades of stocks has never before been attained by any automatic feeding device.

WRITE TO-DAY for descriptive matter, examples of press-work, prices and terms, sent postpaid on request.

The Chandler & Price CRAFTSMAN 12X18 Press

THOUGH NEW in design and possessing many unique features essential to speedy production of the highest grade color and half-tone work, the NEW MILLER CRAFTSMAN UNIT retains the characteristic *Miller* and *Chandler & Price simplicity and ease of operation.*

ITS HIGH average quantity and quality output is the result of correct design, perfect balance, sturdy construction and high-grade workmanship. It is built to stand up for years and to continue to function properly and profitably on super-quality work thruout its long life.

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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 69 AUGUST, 1922 Number 5

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

ELDON H. GLEASON, Advertising Manager — 632 Sherman Street, Chicago, Illinois, U. S. A. — CHARLES R. BEERS, Eastern Representative

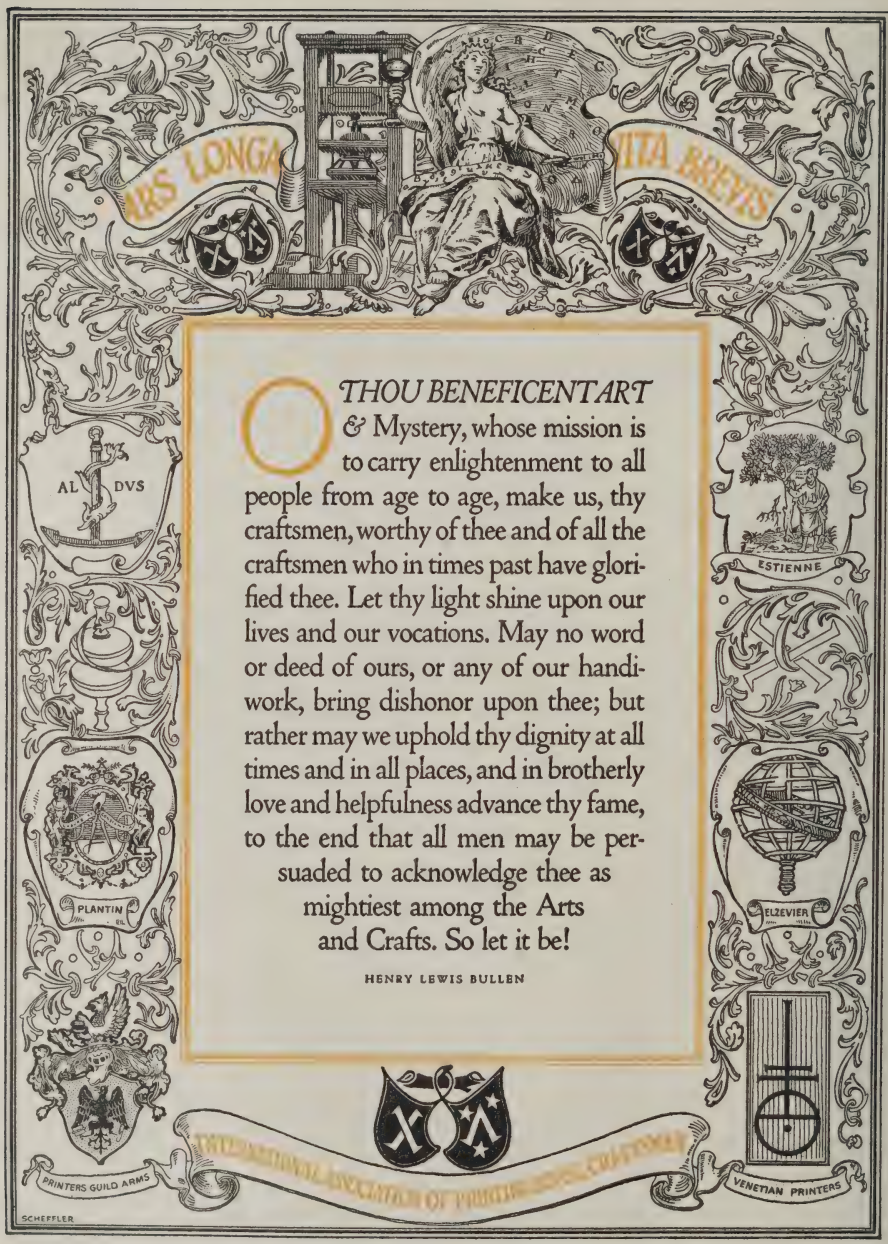
New York advertising office, 41 Park Row

Address all communications to The Inland Printer Company

TERMS: United States, $4 a year in advance; Single copies, 40 cents. Canada, $4.50 a year; Single copies, 45 cents. Foreign, $5 a year; Single copies, 50 cents.

Entered as second class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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O THOU BENEFICENT ART & Mystery, whose mission is to carry enlightenment to all people from age to age, make us, thy craftsmen, worthy of thee and of all the craftsmen who in times past have glorified thee. Let thy light shine upon our lives and our vocations. May no word or deed of ours, or any of our handiwork, bring dishonor upon thee; but rather may we uphold thy dignity at all times and in all places, and in brotherly love and helpfulness advance thy fame, to the end that all men may be persuaded to acknowledge thee as mightiest among the Arts and Crafts. So let it be!

HENRY LEWIS BULLEN

The Craftsmen's Invocation

Presented with the suggestion that each meeting of a craftsmen's club be opened with an invocation, the members rising and repeating the words aloud in unison after the president or other officer designated as leader.

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

Greater Printing Industry Number

Dedicated to the honor of the Printing House Craftsmen

VOLUME 69 AUGUST, 1922 NUMBER 5

What the Craftsmen's Movement Means to the Printing Industry

BY WILLIAM R. GOODHEART

President, International Association of Printing House Craftsmen

COMMENTING on the International Association of Printing House Craftsmen, one of the exhibitors at last year's graphic arts exposition held in Chicago wrote: "The craftsmen's movement has proved itself a force for good. It has spread knowledge of methods and machinery; it has combined the knowledge of individuals, and has given to each more than he contributed; it has heightened aspiration, it has placed the industry on a higher plane."

As I look on the achievements of the International Association of Printing House Craftsmen from the perspective of another and an added year of growth and experience, I can not help but feel that these words were prophetic in spirit, although written as a statement of past accomplishments. One may take any one of the sentences quoted above, and if it was true last year, it is still more assuredly the truth today.

Just as the advent of machinery has served to lighten the burdens of work and has eliminated much of the drudgery of the daily task, so have the association and the intermingling of craftsmen — which has been made possible through the organization of clubs of printing house craftsmen — made the daily routine of the average executive in the printing business and its allied trades more pleasant, increased his efficiency, and given him a broader knowledge with which to meet his daily tasks, and most important of all is the fact that it is removing the feeling of distrust and selfishness which had arisen through the keen competition in the trade.

The greatest proof of the soundness of the principles upon which the craftsmen's clubs are founded was demonstrated during the recent labor difficulties when craftsmen met in committee sessions as well as at general meetings of the club, regardless of the fact that many of them had changed their labor affiliations. It proves that the elimination of politics, religion and the labor question is necessary in such organizations.

That was the fundamental idea and ideal that underlaid the formation of clubs of printing house craftsmen, which ultimately crystallized in the creation of the international association.

While the benefit resulting from the several local clubs of printing house craftsmen is immense and far-reaching, it would never be more than local in its effects were it not for the international body, with which all the clubs are associated, and through which all concerted influence on the trade as a whole is exerted.

It follows, therefore, that while every craftsman values his membership in his own local club, he should have a lively appreciation of the fact that the great parent body is capable of accomplishing results impossible through the local club alone.

One of the most impressive instances serving to show the influence which the International Association of Printing House Craftsmen can exert is found in the extraordinarily liberal and whole-hearted support given by the printing industry as a whole to the great graphic arts exposition held in Chicago last year and what may prove a still greater exposition to be held in Boston from August 28 to September 2 of this year — held under the auspices of the international association. No local club alone could "swing" the printing industry of the country in such a movement with such enthusiastic confidence as has been displayed.

Moreover, if it were not for the annual conventions held by the international association, East would never meet with West; and craftsmen of the North would never rub elbows with their brethren of the South. The enormous value of such a contact to those who take advantage of and profit by it will be readily admitted.

I have said enough, it seems to me, to show that the International Association of Printing House Craftsmen

is far from being a mere figurehead or from having a meaningless and aimless existence. On the contrary, it should be clear that it is a highly essential body in the movement for the uplift of the trade and of its members. To " place the industry on a higher plane " is, indeed, its foremost object — no mean task.

Now, all that has just been said has been said with a purpose. I feel very strongly that the international body is entitled to the hearty support and unlimited appreciation of every member of every club of printing house craftsmen. No one should regard it as a remote, intangible association with which he has no contact and in which he has no interest. The international association is in fact, as well as in name, the parent body; it has the welfare of each club at heart, and can advance those interests in direct proportion to the support it receives. Its officers are all chosen from the club ranks; they are all members of their local clubs while serving the general association as well.

It was with the object of making more real and intimate the contact between the parent association and the several clubs that the appointment of district representatives was inaugurated, and to my mind they serve a very effective medium of contact between the membership at large and the international officers.

So much for the past. What of the future? Who shall dare to limit his prediction of what may be done while the future years unroll themselves? Who having witnessed the impetus and energy which have characterized the growth of the craftsmen's movement will deny that, with such a beginning, vast results are within the possibilities of the future?

There is probably no one disposed to deny this. There are certainly many who will agree with it. And there are some who entertain prophetic hopes that, with its ambitions and aims and hopes all resting on the altruistic principle of sharing one's knowledge, one's ideas, and even one's facilities with one's fellow craftsmen, the craftsmen's movement will so permeate the trade as to show the real merit underlying the movement; and that from this will come a new era of improvement of conditions, an elevation of tone among the individuals, and far greater respect for them as a body.

Need we ask why we should aim for such things? It is unusual to ask " What profit is there in altruism? " But there is in this particular case a ready answer. Such altruism will pay — and pay handsomely. With the printing industry on a higher plane, with the badge of a craftsman eliciting respect and appreciation, each individual is worth more to himself and to his employer. It represents an endless circle of improvement — mentally and materially. After all, can craftsmen have a more meritorious ambition? And the principal means to this laudable end are the craftsmen's clubs, and the International Association of Printing House Craftsmen.

The Employers' Attitude Toward the Craftsmen's Movement

BY J. LINTON ENGLE
President, United Typothetae of America

IT was my pleasure to be present at the time of the birth of the International Association of Printing House Craftsmen. It has been several years since this event took place in the Bingham Hotel in Philadelphia, where a small group of earnest, determined men had gotten together with the aim of extending the scope of the work that had been so ably undertaken by local craftsmen's clubs in a very few cities. The atmosphere at this first meeting, when the larger group work was launched, was sufficient prophecy of the success which has followed every move of the organization since that time.

I feel that the benefits which have accrued from the work of the craftsmen's clubs have been twofold: The individuals who form the clubs are benefited through association with their fellows by exchange of ideas and by mingling socially; likewise, the trade has been the gainer through the uplift that is bound to come to an industry where the heads of departments have associated with one another from all parts of the country. The old adage " Competition is the life of trade " long since gave way to the new motto " Coöperation is the life of trade." If it is wise for the heads of businesses to meet in a coöperative manner, then it is logical to assume that similar value will come from association of the heads of departments.

It may have been necessary early in the stages of the life of the International Association of Printing House Craftsmen to justify the existence of such an organization with elaborate arguments in its favor. But as always, " the proof of the pudding is in the eating," and now that the successful operation of this organization over a term of years has demonstrated its fitness to function along the lines upon which it embarked, it would seem that little remains but to bespeak encouragement on all hands for the continued progress and vigor of this splendid work.

The International Association of Printing House Craftsmen has inscribed its name in the annals of our trade. Its future is assured, and all members of our craft should wish for it the greatest possible measure of prosperity.

The Development and Growth of the Craftsmen's Movement

BY JOHN J. DEVINY
Treasurer, International Association of Printing House Craftsmen; President, Washington Club of Printing House Craftsmen.

IT can not be said to be customary to write the history of an infant who has not reached the age of reason, or at least has not reached that period of its life when really worth while things might be expected. But it is not the purpose of this article to tell the story of an average child. On the other hand, a pleasant duty devolves upon an admiring relative to tell of the progress and accomplishments of a precocious youngster now only three years of age but already a factor in the world of graphic arts.

The reader has guessed that reference is made to the organization of printing house executives known as the International Association of Printing House Craftsmen. The idea of forming an association of top sergeants in the printing business was, like all other great movements, born of an actual need in the industry.

Soon after movable type was invented and its usefulness became manifest, the number of persons engaged in the printing arts increased. In the course of this development certain men in the trade showed marked ability in craftsmanship and because of this ability became the directing heads of various shop activities. These, of course, were the supervisors or what we would call today foremen and superintendents. In the early history of our own country there soon developed keen rivalry among printing establishments, which increased as the efforts to succeed in business became more intensified with the passing of time. This spirit of rivalry and competition was reflected in the attitude of the workers of one shop towards those of another, and this feeling in many instances soon found expression in acts of unfriendliness and animosity.

In the course of events there developed many organizations and societies limiting their membership to the journeymen employed in the printing trades. The owners and employers in the industry also recognized the desirability of forming an organization which would afford them a common ground on which to meet and work in unison for a common cause. Strange as it may seem, the men who supplied the technical skill and the executive leadership which directed the operation of the printing shops of America, were the last to discover that personal contact and mutual exchange of ideas and experiences would be beneficial to them individually and collectively. With their vision marred by the old spirit of suspicion and distrust, they made little headway in advancing those things that were of special interest and importance to them as executives.

However, a clear understanding of this weakness and a sincere desire to provide a remedy prompted a few New York print-shop executives to call a meeting of their colleagues which was held in connection with an informal dinner at the Broadway Central Hotel on Thursday, September 2, 1909. The invitation was signed by J. C. Morrison, Floyd Wilder, Fred Zimmerman and L. C. Potter as a committee, and declared the meeting was "for the purpose of discussing the perfection of an inexpensive organization which would meet monthly at the banquet table and talk craft matters." The meeting resulted in the enrolment of ninety-four charter members, and was the real beginning of the now internationally known craftsmen movement. The principle of sharing one's knowledge as well as enjoying a mutual exchange of good fellowship was so fundamentally sound that the New York Club of Printing House Craftsmen (the name given to the new organization) was an immediate success.

Naturally the news of such a success could not be confined to one community, and similar clubs were formed in Philadelphia, 1910; Chicago, 1911; Boston, 1912; Connecticut Valley, 1913; Baltimore, 1914; Cincinnati, 1916; Washington, 1919. With the formation of clubs in these cities the desirability became apparent of establishing a central agency which would be a sort of clearing house for the local units in the craftsmen's movement. In response to invitations from the Philadelphia Club, representatives of existing clubs met on September 13 and 14, 1919, at the Bingham Hotel in Philadelphia. It was more than strangely significant that printing house executives of the country should first meet in the City of Brotherly Love, and the home of the illustrious patron of the Graphic Arts, Benjamin Franklin, for the purpose of inaugurating a movement which would eliminate the old spirit of distrust and supplant the enmity of the past with a policy of good will and coöperation in all things pertaining to the printing business.

At the end of the two-day convention and conference a central organization was formed and called the "International Association of Printing House Craftsmen." The following officers were elected for a period of one year: President, Perry P. Long, Philadelphia; first vice-president, John Kyle, Cincinnati; second vice-president, William R. Goodheart, Chicago; secretary, Louis M. Augustine, Baltimore; treasurer, John J. Deviny, Washington. With a central organization thus formed, the craftsmen's movement began to grow by leaps and bounds, and within a period of a year clubs were organized in most of the large cities east of the Mississippi.

The first annual convention was held in Washington, D. C., and the attendance of a large number of delegates and visitors, including the most prominent men in the printing industry, removed any doubt that may have been entertained regarding the success of the new venture. The second annual convention was held in Chicago and was marked by the greatest graphic arts exposition ever held in this or any other country. The holding of the exposition in connection with the convention was in accordance with the principle that was written into the by-laws of the international association at the convention at Washington. This provision for exhibits features and is a part of the educational program of the association. It reads as follows: "In the furtherance of its educational work it shall be the policy of this association to hold at each of its annual conventions a comprehensive exhibit of machinery, appliances and supplies used in the graphic arts."

The third annual convention of the international association will be held in the city of Boston from August 28 to September 2. The graphic arts educational exposition to be held in connection with the convention is expected to surpass the Chicago exposition in many features, and its educational value can hardly be calculated.

The general service program of craftsmen's clubs is substantially as follows:

Lectures are arranged for meetings on subjects of value and interest to the members. These lectures are illustrated with stereopticon slides, moving pictures, physical exhibits, etc.

Exhibits of printing machinery and appliances are demonstrated by experts.

Specimens of fine printing showing unusual treatment of subject and craftsmanship are exhibited, and the treatment and processes explained.

Visits to various plants are arranged by local clubs and practical demonstrations of manufacture of inks, paper, electrotype plates, etc., are given. Visits of this kind are always productive of good fellowship and, of course, are made possible through the courtesy of the employers.

Library committees are appointed to arrange with the free libraries for the listing of books on printing and the allied arts. Copies of these lists are supplied to club members.

Particularly interesting and valuable lectures are frequently printed and supplied to members and others who may be interested.

The social side of club life is stressed and during the past year ladies' nights have become prominent features of club affairs. Ladies' night is usually a gala affair and is made the occasion of much good fellowship.

The experience of three years since the organizing convention in Philadelphia has demonstrated the value of the craftsmen's movement to the printing industry and has marked an era of great progress in the printing arts. When it is recalled that the membership of the several clubs includes the best minds and the most skilful hands of the industry, and that these executives have been holding monthly meetings under the direction of an international association, it is not to be wondered that the trade is making such great strides in the direction of increased usefulness. These men who already are designated leaders are using the craftsmen movement as a means of increasing their skill, and they can not rise to higher levels of personal proficiency without having a correspondingly elevating effect upon the business in which they are engaged.

Through their education the employers have been signally benefited. If his executives are members of the craftsmen's club the employer has witnessed in his own shop the elimination of many extravagances, a more successful handling of the human element and a substantial lessening of waste of materials used in the manufacture of printing. Executives have been benefited by the new spirit of coöperation which now marks the relations of this group in the trade. Among the executives of the present time there is always to be found a cheerful willingness to assist the other fellow in the solution of his problem, even to the extent of visiting the shop of the man in trouble and if necessary loaning him machinery and other appliances that may be needed for the job. It will, of course, be noted that this condition is in marked contrast to the attitude referred to in the first part of this article.

And last, but not least, journeymen and others employed under supervisors who are identified with the craftsmen movement enjoy the benefit of intelligent leadership and direction, and their work is made more interesting and attractive thereby.

A movement founded upon the principle of helping one another and responding to an actual need must of necessity reach the loftiest heights of success. The international association now numbers thirty-six clubs in as many cities of the United States and Canada, with ten cities now applying for charters. The movement has spread to the North, South, East and West, and under the competent direction and splendid leadership of the type of executives that comprise its membership it bids fair to become an important factor in all that tends to elevate the printing industry.

PRINTING, even in the form of a business card, is not a dead thing, such as is a tooth brush. It is a living thing, conveying information, laying the foundations of much business and friendships. One business card, properly printed and placed in the proper hands, may mean a fortune to the man who bought the card from the printer. — *Collectanea.*



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The Craftsmen and the Efficiency Problem

BY E. L. WILSON
Efficiency Engineer, Regan Printing House, Chicago

IF you had a problem to solve, a problem involving method, organization or equipment, and could call to your assistance two thousand of the most skilled mechanics in the world, you would feel confident that a solution would be forthcoming and that it would be very close to one hundred per cent correct when it arrived. That is what is happening to the mechanical problems in the printing industry today. Wherever there is a club of printing house craftsmen there is an active society for the application of efficiency principles to the printing industry — an organization of printing engineers, giving of their time, not only to raise the standard of individual efficiency, but to plan the efficient organization and study the efficient equipment that the affairs of the establishments or of the departments under their control may be better administered.

Thirty-six clubs of printing house craftsmen, located in as many of the principal printing centers of the United States and Canada, having a membership of over two thousand executives from every branch of the industry, are working and thinking and sharing their professional knowledge, placing at the disposal of each member an advisory council that is equal to the total membership.

The slogan, "Share your knowledge," is in itself sufficient justification for the club's existence, and the fidelity with which the motto is lived up to makes this organization the most powerful influence that has ever existed for the betterment of the craft. Not only do the members share their knowledge but they draw from the outside the greatest authorities on kindred subjects to address the monthly meetings, and thus constantly add to the knowledge which they share with fellow craftsmen.

Not so long ago it was customary for executives to guard any method that would produce a better quality of work or an output above normal; it was a day when everything out of the ordinary was a stunt and every stunt was a mystery, the key to which was held by a select few. Now the club has made it possible to exchange this one idea for a hundred just as valuable. "Share your knowledge" is the opportunity of every member to add to his capital stock and increase his earning power, which is just another way of saying that he becomes more efficient.

Whether the member realizes it or not, nine out of ten of the questions discussed are problems in efficiency. Either these questions have to do with the analysis of the element contained in the finished product or with the efficient method of handling these elements in producing it. Efficiency means getting greater production with less effort, and this requires a better understanding of the tools with which the work is done; it means a steady building of quality, and to do this, the best methods must be understood and practiced. This is exactly what the craftsmen are doing.

Take this list of addresses heard at one of the clubs in the past two years, and note how nearly they cover the whole scale of operations, and bear in mind that the list does not include the hundreds of subjects discussed from the floor, every one a problem in efficiency: "Types and Their Pedigrees," "How to Get the Best Results From Type Metals," "Composing-Room Efficiency," "Typesetting Machines," "Time-Saving Devices for the Printing Plant," "What Constitutes Good Electros," "Present-Day Rollers and Their Care," "How to Eliminate Static Electricity," "Adjusting the Press," "Patent Bases and What They Save," "Making the Good Overlay," "Manufacture of Ink and What It Contains," "Standardization of Colors," "Pressroom Problems," "Overcoming Paper Difficulties," "Pressroom Spoilage," "Automatic Machinery," "Mechanical Feeders," "Handling the Product Between Operations," "Binding Processes," "Relation of Office to Factory." This is probably representative of what was going on at the same time at monthly meetings of the other thirty-five clubs, and it is just as impossible to listen to talks along these lines and not build up your efficiency as it would be to fall in the lake and not get wet.

The lectures are invariably given by an authority on the subject, but it is not from these talks that the greatest good results, but in the discussions that follow, discussions that dissect the principles and apply them to the everyday problems of the plant. If a member wanted information about the most suitable machine for performing any operation and brought it before the club, he would get a fund of information that would be invaluable, because it could be had in no other way, and the question of manning and operating the machine would bring to light the most approved practice and the most economical method for obtaining the maximum production.

At these meetings executives learn the value of coöperation with other departments and gain the knowledge that makes this easy to practice. A compositor, hearing a discussion on makeready, goes back to his work with a clearer insight into the things he should do before the work leaves his department. The pressman likewise profits when he hears a discussion on binding problems. The electrotyper and the engraver learn what the pressroom requires, and so on down the line, each gaining theoretical knowledge of all operations.

There is one feature which demonstrates more than anything that the club has efficiency bred into it —

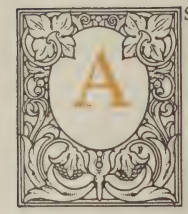
the service committee which functions every day in the year. On this committee is a representative from each branch of the industry, and any member in need of immediate assistance or having a problem to solve can get help by applying to his representative on this committee.

It seems to me that the big problem is not the cost of labor per hour but the cost of production per unit. Anything that tends to increase production without sacrificing quality is the answer. The heads of departments, if they are members of a club of printing house craftsmen, are working along the lines of efficient methods, efficient equipment and efficient organization and their progress is bound to be reflected in the production records of the plant.

As I said before, there is no greater society of efficiency engineers in existence than the International Association of Printing House Craftsmen.

The Craftsman and the Cost System

BY DANIEL BAKER



AS one looks back over the progress of printing as an art and as a business it seems that there has been a succession of waves that have driven forward first one and then the other phase of our craft. It is almost like watching the waves of the ocean as they break on a sandy beach; they seem to be chasing one another, then two meet and form one big wave that drives all before it. Thus we have had our era of art printing, which was lauded and followed by dilettante extremists; then there were periods when printing was relegated to the ranks of business — in some respects pretty poor business — and at present we have the meeting of the waves and the union of art and business in printing as demonstrated by recent exhibitions. The designer had his day as supreme authority as to what constitutes good printing, and price and profit were relegated to the background. The efficiency and business expert had his turn, when everything must be done by rule and show a profit. The reflex has been that neither art nor efficiency could conquer cupidity, and the struggle for orders and cutting of prices went on. Now we are entering a new regime where the man between is going to show that neither art nor business alone can make a success of printing, but that it must be a combination of both that will bring the reputation and the shekels.

The printing house craftsmen have become a militant body and are doing things in a large way, and the results of their work as evidenced in such things as the graphic arts exposition soon to be held in Boston, will drive to the shore the wreckage of old ideas and obsolete methods. The gathering together of such an organization of superintendents and foremen — the ones who are responsible for production — can not but result in the advancement of the craft and in the progress of the members of the International Association of Printing House Craftsmen.

For this reason we desire to call the attention of every craftsman to the fact that he must know more than the details of his own department or plant, and to the equally important fact that the Standard Cost-Finding System is the great connecting link between departments and plants — the radio circuit through which information as to the best results and improved methods is disseminated to all who are open minded enough to take advantage of it and absorb its vibrations.

Too many craftsmen look upon the cost system as something apart from their work, a nuisance to be endured to keep peace but of little real value to them personally. This is a big mistake, for every craftsman should know the principles upon which the cost system is founded and the broad method of its application, which makes it possible to use the cost system profitably in any printing office of any size. The necessity for a cost system is in the fact that we buy time at wholesale, as it were, and deliver a part of it at retail in the various operations on the different jobs passing through our plants. We buy and sell only two things in a printing plant — labor and material. The labor is of different kinds, but is all sold by the unit of the time used in performing it. The material also differs in kind and value, but it is billed to us so that we know its cost.

The most important thing, then, that a craftsman should know about cost finding is that he can sell only the productive part of the time he buys and that the wasted and idle time is of no more value than stale fish or other offensive offal. Time — productive time — is what we, as printers, sell; and that productive time must pay for and carry the cost of the non-productive. Reduced to its simplest terms, the cost system is merely a logical method of finding the proportion of non-productive time that each productive hour must care for. To make this easy and feasible the Standard Cost-Finding System was developed from these five basic principles which every craftsman should know:

1.—The standard unit of cost shall be the productive hour in each department.

2.—The standard hour cost shall be the gross cost, including labor, factory and commercial expenses; but excluding selling and stock handling.

3.—The standard method of caring for overhead or commercial expense shall be to divide it among the departments in the proportion that their total individual cost bears to the total cost of all departments.

4.—That stock handling shall be kept as a separate department and its cost charged against all stock as a percentage of the stock value.

5.—That selling shall be kept as a separate department and its cost charged against each job as a percentage equivalent to the relation of total cost of selling to the total cost of production, including overhead.

These briefly expressed principles cover the whole of the cost system. The necessary blanks for carrying them into use are merely incidental and are four in number: The daily time ticket; the weekly pay roll report; the monthly report of hours and production; the 9H monthly statement of cost of production. As we buy and sell time, the most important of these blanks and the real basis of the cost system is the daily time ticket. Its particular size and shape are immaterial, but it must show definitely and accurately four things: Who did the work, for whom it was done, what kind of work, how long it took. Unless these things are accurately recorded, the whole cost system falls by its own weight and is worse than useless, because it is misleading. Shortly expressed, the time ticket must show: By whom, for whom, what, how long. Simple, isn't it? Yet it is the kernel of the whole cost system. Your plant or your department may be divided and subdivided into as many groups as you wish in order to get the cost of certain operations, but the principle remains the same. Time — productive time — is what you are recording and find cost for.

Another thing that every craftsman should know is that there is a real difference between non-productive time and idle time. Non-productive time is used in doing seemingly necessary work which can not be directly charged to any job or customer, and it thus becomes a load upon the productive time, increasing its cost. This is something over which the craftsman should ponder deeply, because it is within his control, and it is always up to him to devise methods of reducing the non-productive time to the minimum. Idle time on the other hand is not so directly under the craftsman's control, unless it results from mismanagement on his part; usually it is from lack of orders.

Now, don't worry, we are not going to give a long dissertation on the details of the cost system, for you can get them elsewhere, but we wish only to call your attention to some of the important things craftsmen should know.

After the time is recorded on the time ticket the clerical force is responsible for getting it correctly transferred to the other blanks and to the individual job record. This latter is really a factory journal and general sales book. It records what the factory has done for the job, and shows the office the total costs and the selling price which was quoted.

Right here comes a decidedly important point for the craftsman to know. It may startle you as here expressed, but facts are facts. The cost has nothing whatever to do with the selling price, though you have been told to make your price by adding a certain percentage to the cost. The cost and the selling price are really fixed by entirely different conditions, and though the difference between them is the profit they must be considered separately. Cost is what you pay for a thing in money, labor, service or other things of value. You can by use of the cost system accurately determine the cost of each item in a job of printing and of the whole — *after it is finished*. It depends upon concrete facts within your control. Price, or selling price, is governed by the law of supply and demand and is not computable from any established records. When there is an abundant supply or even an ordinary supply of any merchandise — this includes printing — and there are few purchasers, prices are low, and we say that we have dull times or hard times. When the supply is short and demand great, purchasers are willing to pay higher prices and they outbid each other to get what they want, and we then say we have good times. As we have said before, you can control your cost by improved equipment and efficient methods, but you must sell at the market rates.

What good, then, is the cost system? It enables you to know in advance whether you can afford to take business at the market rate and what your margin of profit or safety will be.

This brings us to a most important use of the cost system: Every craftsman should know that the greatest use of the cost system and its principal value is as a basis for estimating in advance the comparative value of different methods of doing the same job and deciding which will best fit in with his plant and produce the desired result at the lowest cost. Every craftsman should familiarize himself with this aspect of the cost-finding system, its connection with planning the work and incidentally estimating its probable cost. Most of you feel that you know all the details of your departments and just which is the cheapest and best way of doing your share of the work, but you should also know how your work affects the other departments and whether the method which is cheapest for yours will not prove so much more expensive for the others that the total cost will be increased.

You should know that the heart of the cost system is the monthly statement of cost of production (9H), for here all the details that have been recorded from the time tickets, and certain details from the ledgers, are gathered and distributed to the different departments and prorated over the productive hours in each. Every craftsman should secure from the office a copy of the section of 9H referring to his department, and should study it until he knows just where the excess cost occurs or where the unjustifiable loss of time has been allowed. He will be surprised at the information he can get from a short analysis of the records of his department and their effect upon its costs.

One more important thing to know is that the more you separate the various operations into groups of similar character and keep them separate through the system the greater will be the value of the analysis in planning improvement. This is a really serious matter in these days when machinery is rapidly increasing and operations that were heretofore considered simple are divided and special men trained for them. We can all remember the day when distribution was a legitimate

non-productive item in the composing room, taking one-fourth to one-third of the time the compositors were paid for, or else making work for non-productive employees. The entrance of the composing machines and the type-and-rule caster has changed this and resulted in reduced cost of composition. Many can recall the days when practically every job taking plates or every one requiring full color had to be slip-sheeted. Then came the special sheet deliveries, the electricity dissipators, the gas-heated delivery, and out went most of the slip-sheeting and costs were reduced.

The cost system shows just how much the many improved methods have reduced cost, and craftsmen should know that it is not safe to guess against the system — it is a straight gamble against stacked cards and loaded dice when we fool ourselves into making guesses on costs.

Finally, the craftsman should know that the cost system is his friend and that it will help him to make good and advance in his profession; first, by showing him how to improve his department from the internal point of view, and, second, by giving him the true perspective of the relation between the groups and departments, so that he can improve the way in which his work passes on to the other craftsmen. The craftsman as a progressive should realize that his own advancement is bound up in the growth and progress of the printing business and that though the cost system has been installed in only a small part of the whole number of printing plants it has so greatly improved business methods as to raise the printer from next to the worst of financial risks to the center of the field, where he is now recognized as a business man and given consideration in commercial assemblies.

It is really the cost system which has made possible the craftsmen's clubs and the graphic arts exposition which the associated clubs are presenting in Boston in connection with their annual convention this month.

Pretty Printing Versus Printed Salesmanship

BY WILLIAM A. KITTREDGE

DOES your printing pay its way by down to earth, brass tacks selling force, or is it merely pretty and entertaining for its typography and pictures? Do not misunderstand me — printing with strong selling power can be, and often is, typographically effective; but frequently this selling force is sacrificed in the striving for typographic effect. It should not be so. Printing, all printing, should be judged by the effectiveness with which it serves the particular end for which it is being used. Except in rare instances, printing is not an end in itself but a means to an end, and that end may be the selling of hammers or automobiles, the presentation of a program of music, or the preservation of a classic bit of poetry. In any event there is one form that can perhaps be used better than any other to accomplish the desired result.

Let us alone and we printers will sometimes do the loveliest and wierdest things with type and pictures which in themselves are beautiful enough but have no coördinated practical purpose in the workaday world of which we are so much a part.

I have in mind a dummy which I happened to see the other day. A printer in the Middle West had prepared it for a paper merchant to use in marketing a certain brand of coated paper. On the cover was a lovely sketch in color, some artist's dream, which in itself was beautiful enough, but which by no stretch of the imagination could be tied up with the idea of convincing a printer why this particular paper was more desirable than another. Inside were some more sketches of pretty scenes, and then some halftone reproductions of magazine illustrations and pictures in the Metropolitan Museum of Art — all very pretty and amusing, but telling one nothing and selling one nothing on the particular merit of the paper.

Another dummy for another brand of paper manufactured by this same merchant was quite the reverse. By a careful study of all the uses to which that particular paper could be put, the illustrations on every page suggested different kinds of merchandise in the advertising of which it might advantageously serve — automobiles, men's apparel, sanitary plumbing fixtures, women's hosiery, Victrolas and period furniture — every page a demonstration of fine art and typographic treatment in the selling of different brands of merchandise.

Where in the first dummy the same engraving techniques were used throughout, in the latter every page was a demonstration of a different kind of engraving treatment, showing how the particular paper would respond to printing from different kinds of engravings. Likewise nearly every page showed the goods of some national advertiser, the force of whose name on the paper would act as an endorsement of it.

Yes, printing today requires the same kind of brains and headwork as engineering or law or banking. There must be a reason for the things we do and a plan to follow, a "why" for everything.

Disjointed, haphazard, scrap-book arrangements that used to go in paper advertising, and printers' advertising too, will not be tolerated longer. Printing is expensive. Its planning and use must be organized along sensible lines of efficient work and economy. Like the salesman, a printed thing has definite work cut out for it to do and the more astute manufacturers are right well seeing that it does it. And, surprising to say, this

"Goodies"

Mirrored from Nature

By

"MANZ DIRECT COLOR PROCESS"











"Faithful Reproductions"

Engraved and Printed by

MANZ ENGRAVING COMPANY

4001-43 Ravenswood Avenue

CHICAGO

does not mean the cutting down or limiting of appropriations so much as the safeguarding of expenditure to see that definite investments bring definite returns. Frequently, too, it is found that better typography and the best art and pictures will put across the sales idea quicker and better than any other kind.

Printing organizations operating well equipped service departments are reversing the procedure formerly followed when an artist's dummy was first made without particular attention to the sales point of view. Later, of course, "sales punch" could be, and was, brought in, but then the first consideration was for physical appearance and pretty effect.

Times have changed. John Smart, printing salesman, calls on a prospect and secures his interest enough to bring Walter Bright, a member of his firm's service department, to a second or third interview. The three men then confer as to the selling angle from which the particular product can best be merchandised. Quite likely road salesmen, factory men and engineers concerned with the distribution and use of the product will be consulted. Thus the germ of the sales idea is generated and later developed at the office by Smart and Bright before the artist is given anything to do.

Whipped into rough shape, the sales idea usually suggests an appropriate physical form and treatment that can well be carried out with the best typography, illustration and decoration. Thus the horse is properly before the cart. To printers imbued with a love for the art of printing and the subtle values and distinctions of typography there will always be the temptation to put these things foremost when, actually, in producing advertising literature these things are the necessary and valuable adjuncts rather than the thing itself.

A manufacturer of a line of merchandise, we will say, is appealing to a certain class of prospects — they may be young or old, of refined or coarse habits, living in the city or in the country. They may be persons of large means or limited, and his product may be a luxury or a utility to them. All of these things are important in first deciding the physical form that his advertising is to take, and the printer who ignores these things in preparing the advertising is not giving the service the manufacturer has a right to expect.

"Pretty printing versus purposeful printing"— is your printing merely pretty or does it accomplish the purpose for which it was first intended? The answer to that question would cause a revision of much of the waste in our industry today.

When our good friends, the paper people, seek to point out these things to us, should we not heed them, or, rather, should we not have anticipated the missionary effort by looking after these things ourselves? Many did — progress is rapid — and in most all of the printing today there is much more energized power and appeal than in similar literature of a dozen years ago.

In the printer's own advertising it is interesting to note the tendency from the merely pretty to the purposeful. Hampered and held back by his customers in his efforts to make their printing more beautiful and attractive, the printer frequently has run the riot of color and stunty arrangement in making his own advertising bizarre and compelling. But the interest aroused again has been more for his "box of tricks" and pretty effects than for the brass tacks evidence of why he is a better printer than his neighbor, or that he is successful as a printer doing work for other business concerns that are successful in part through the use of his printing.

Pretty pictures, fine phrases, bluff and bull and bluster — the world is full of these things — but orderly arrangements, logical reasons, and actual evidence why certain things are desirable are not so plentiful. To be sure, you may reply that much good advertising is indirect in which the idea is hinted at or inferred rather than actually expressed. This is true, but even in such cases it is eminently important that the purpose be clearly conceived and that the indirect appeal or approach be as carefully planned as the direct.

Printed advertising — direct-by-mail advertising, direct advertising, whichever you will — is coming strongly to its own, and its planning and use should properly be administered by the printers who must produce it rather than by agents or agencies working merely on a fee or commission basis. This kind of advertising is needed and used so much by large national advertisers that we frequently hear of large metropolitan agencies establishing departments to look after such requirements — departments where the same care is given to investigation, planning and analysis, as is now given to accounts using only newspaper and magazine space.

Can not the printer through a well equipped and organized service department do all of these things as well or better than an agency when it is considered that he can take advantage of the short cuts and the helpful economies of manufacture with which he is most conversant?

To the mutual profit of their customers and themselves, many printers are doing this, and in so doing are producing printing that is always purposeful and sometimes pretty.

LOVE the art, poor as it may be, which thou hast learned, and be content with it, making thyself neither the tyrant nor the slave of any man.—*Marcus Aurelius.*

"Where Are We At" in Processwork?

BY STEPHEN H. HORGAN

IT is now a hundred years since pictures were first engraved with the assistance of light, though it was not until a half century ago that getting pictures into the printing press, by means of the agency of light, was begun as a regular business. During the following score of years it was as uncertain and as unprofitable as prospecting for gold, and quite as alluring. Each new plant depended on secret processes usually held by a single workman, and when that one workman went out, to begin business for himself, the sheriff came in.

Before reliable electric light took the place of fickle daylight the time required to produce work was a gamble. It was then that engravers began to be called lineal descendants of Ananias, a reputation they have much trouble in repudiating even today. The only ones making money from processwork were publishers, who kept engravers in suicidal competition with each other. The present writer suffered with his brother pioneers when we wondered if "the ghost would walk," though we well knew that the landlord and the supply man would.

This was the formative period, when the leaders in the prospective business were inventors, consequently experimenters and dreamers. They saw visions, and being visionary they were impractical and unbusinesslike, so it was impossible to make money from their inventions. Many small fortunes disappeared in darkrooms during these dark ages of processwork.

Then came a more enlightened age. THE INLAND PRINTER can take pardonable pride in the assistance it has rendered. Twenty-eight years ago it began a regular department devoted to Processwork, and its files are a continuous history of engraving progress since that time. It also published, as serials, complete works on photoengraving, so that it became the schoolmaster of the business. An important service which it rendered the business was in protecting the trades from promoters of alleged bonanzas in the process line. The case of the concern that offered a complete halftone engraving outfit for $25 was only one of them. It cost this publication a great deal of money in the courts to expose this gold brick scheme, but in doing so it saved the photoengraving industry a serious setback. Hundreds of thousands of dollars could have been saved the trade if the information it supplied had been heeded, as was shown by the introduction into newspapers of a method of rotagravure for which American publishers paid $250,000 to the German inventors in 1913, when another process had been explained in THE INLAND PRINTER since 1898. The method sold here by the Germans failed, and the one that had been long in previous use here had to be adopted.

The demand for illustrations in magazines, newspapers, advertising and all forms of printed matter increased almost as rapidly as the demand for "radio" has at the present time. This brought into the business a number of speculators without any taste or judgment for pictures who took a flier with their capital as they would in an oil well, in the expectation of getting rich quickly. They knew nothing of the cost of producing engravings, and cared less. The result was unfair and killing competition, with "the devil take the hindmost." This "dog in the manger" policy on the part of the gamblers in engraving prevented progress.

There was one voice crying in the wilderness for years, and that was the tireless one of George H. Benedict, insisting that engravers should know the cost of their product before they sold it and that it was unjust both to themselves and to their customers to be without this knowledge of cost. The workmen realized that if they were to continue to be pitted against each other in a wage struggle the one who worked for the least money would get the job and no one would be able to make a living wage from the speculators who employed them. So the workmen organized for mutual benefit and the employers did the same, with the result that they have saved engravers from being treated like a lot of "cobblers." By organization they have made their business respected by the allied crafts in the printing trades, and they have also given it a high standing in the general business world.

This is where we are today. Processwork is recognized to be not only a most powerful aid in the spread of knowledge by printed pictures, an indispensable adjunct in advertising and in the promotion of business generally, but one of the chief promoters of civilization itself. The days of the pioneer and the promoter of processwork are about over. Though the ways in which pictures can be brought to the printing press are bewilderingly numerous, they are being properly standardized. There is little necessity for wasting money in disastrous experimentation now if proper advice is taken, as there are many experienced pilots today to steer one who intends embarking in processwork; the seas are charted and the rocks and shoals are properly marked.

To the printer, publisher, advertiser and reader the questions now come: "Which one of the photomechanical processes should I adopt for my work, or which shall I install in my business? The exhibits of all the processes have merits; what are the differences? Which will be cheapest and simplest to operate? Which the quickest in production? Which gives volume?" The question as to which gives the highest and most artistic results is seldom asked these days. These questions can not be answered here any more than one could say to printers the face of type and the kind of press they should use. Each case must be diagnosed and

prescribed for individually. In the case of book publishers, for instance, the method of illustration might vary with the kind of book. Are they children's books, scientific works, fiction, geographies, art treatises, fashion publications or editions de luxe? Like biographies or books showing textiles, any of these may have different kinds of pictorial treatment.

Photomechanical methods are divided into three distinct classes: The relief plate methods are photoengraving; the surface printing methods, whether from stone, gelatin, or grained metal, are termed planography; while intaglio printing includes photogravure and rotagravure. Newspapers will continue to use photoengraving, with an increasing use of rotagravure for pictorial supplements and offset printing for supplements in small editions. If the public prefers coated stock in its magazines and books, halftones will be used to print from. Should an uncoated stock come into fashion, then rotagravure will increase in popularity, and offset printing will be not only profitable but most practical for uncalendered stock. For books of limited editions and for facsimile illustrations the use of collotype will grow, with photogravure for art works and de luxe editions. Rotagravure in the Sunday supplements has already created a demand for this process in advertising of all kinds, and by the time this article is published small presses will be here to print by that process.

With color printing it will continue to be a race between four-color processwork and offset printing in five or more colors, with the latter going strong. It is now shown that rotagravure can be printed in four colors on a fast newspaper press, so all that is left now are combinations of these processes. Any method of color printing with rotagravure or collotype for the key plate gives superior results. Space will not permit going into this complicated subject further. Personal advice to fit special requirements can be had by writing THE INLAND PRINTER, which will continue to teach "Where we are at in processwork."

American Printing and Engraving Industry Threatened by Foreign Invasion

BY MATTHEW WOLL

Vice-president, American Federation of Labor; President, International Printing Trades Association; President, International Photoengravers' Union

ABSORBED as we are in the everyday problems which present themselves to the American printer and engraver, devoted, almost exclusively, to the domestic difficulties of trade and finance, made more keen at this particular time of industrial depression and intensified competition, little or no consideration is given to the shadow of foreign competition, which but reflects the onrushing storm that is threatening the American printing and engraving industry. It is not yet too late, but every day counts, and immediate action is essential.

What is this foreign menace that has cast its shadow on our shores and that threatens one of America's greatest industries? How shall this danger be averted or avoided, and by whom? Who are the figures that are playing such an important part in this silent tragedy, and who are they that are bent upon the destruction of all engaged in the American printing and engraving industry?

The silent struggle going on is the contest for the American market of printing and engraving. The contestants on the one hand are the European printers, engravers and publishers, aided and abetted by American importers, while on the other hand we find the American printers and engravers. The issue involved is: Shall the ships of the sea take American orders for printing and engraving to foreign shores to be produced by foreign capital and foreign labor, or shall the American printers and engravers reign supreme in American printerdom?

Like the thief in the darkness of night we find American orders for printing, engraving and binding being taken from our shores slowly but surely, and unless the industry awakens we may ultimately find that we have closed our doors after the horse has been stolen. The printing and engraving industry has yet time to secure proper and adequate tariff protection, but haste needs to be exercised.

But what are the facts as to imports and exports of printing and engravings, and is the tide coming in or is it going out?

It may be fairly assumed that the three years prior to the recent World War presented a normal state in the industrial and commercial life of the world, and especially as it relates to the imports coming into and exports of goods going out of America.

From reliable statistics it has been found that the value of imports of books, engravings, etc., for the years 1912, 1913 and 1914 was approximately $6,600,000 each year. These values are, of course, based upon the normal value of foreign currencies. An investigation made by the printing trades unions evidences, too, that approximately 60 per cent of imports of books, engravings, etc., entered free of payment of any duty. It has been found also that the imports for the three years following the close of the war were as follows: For 1919, $4,859,000; 1920, $7,769,000; and for 1921, $6,481,000.

It might be reasoned from these figures that imports had declined. It is well, however, to bear in mind that these figures represent values in foreign moneys which, during the years 1919, 1920 and 1921 ranged from 85 per cent down to as low as 3 per cent of normal value.

Considering the importations from England, it has been found that the imports of books, engravings, etc., from this country for the years 1912, 1913 and 1914 averaged $3,400,000. The imports for 1919 were $3,242,000, and for 1920 they were $4,750,000. In 1920 the pound sterling was valued at about 75 per cent of normal. If the imports since the closing of the war had been valued on the prevailing par value of English money, then the imports would have amounted in volume to more than $6,300,000.

Considering lithographic prints and post cards, the average value of the imports of lithographic prints for the years 1912, 1913 and 1914 was $1,800,000. The imports for the three years following the war were as follows:

1919... 240,000 pounds, valued at $237,000
1920... 853,000 pounds, valued at $603,000
1921...1,230,000 pounds, valued at $773,000

Germany supplied nearly 60 per cent of these imports for the years 1912, 1913 and 1914, and for the years 1919, 1920 and 1921 Germany supplied more than 80 per cent.

That the effect of these extensive and constantly growing importations is keenly felt by the entire American printing and engraving industry is impressively set forth in a number of letters, of which the following is characteristic:

While the writer was in New York recently, calling upon the trade, he visited the offices of the ——, with whom our concern has been doing considerable business, furnishing them labels. We have in the past, and are at the present time, printing their —— labels. At the present time we are asking $1 a thousand for these. We were told by their purchasing department that German firms were quoting less than 50 cents a thousand for these labels, delivered to their plant, whereas our price is f. o. b. ——.

The purchasing agent showed the writer a sample of cigaret box wrappers, stating further that the best possible price he had been able to obtain from any American supplier for this label was $10.50 a thousand, the work requiring considerable gold leaf and the operations being slow, but that German firms had quoted a price of $2.75 a thousand for exactly the same work. In other words, a lower price than the actual gold leaf used on this label would cost.

Our New York representative reports that his associate, who had previously represented the —— Company, had connected himself with German concerns and was doing quite a large business securing orders.

With the frightful difference in the matter of exchange, undoubtedly Germans can do this work at much lower prices than we can, but something should be done to prevent the possibility of these orders going out of the country.

We are sorry that we can not give you more information, but another instance does come to our mind. The other day we were offered a sheet of enamel paper, made in Germany, at a price of 10 cents a pound, which paper we could not possibly buy here at the present time for 16 cents a pound.

No doubt there are many other instances of this kind, but we are sorry we are not able to give them to you, but perhaps these will help you to show the situation as it is.

Similar complaints have been received from other printing and engraving concerns, and the entire industry is seriously concerned regarding its future.

Complaint is made also that extensive orders are being successfully solicited by large importing concerns such as Benziger Brothers, New York and Cincinnati; P. J. Kenedy & Son, New York; C. Wildermann Company, New York. I am advised that a prayer book formerly produced in New York city for a large fraternal and religious organization is now being produced in Switzerland or Germany at a printing establishment owned and operated by Benziger Brothers.

This clearly evidences the dangers foreshadowed which are now threatening the future welfare of the American printing and engraving industry.

Let it also be remembered that imports of engraved and lithographic prints, art calendars, plain and embossed, produced abroad, and with the calendar pad added in this country, are mounting to great quantities. These importations are becoming so large that several American concerns doing similar work have been forced to suspend their operation because orders for this work are taken in spring and early summer and goods are delivered in October and November.

The law requiring the origin of foreign printed matter and intended to enable the American buyers to discriminate between domestic and foreign products has become a mere by-word in this filching of the American market. The designation of the country in which the work is produced, and as is required by law, is in most instances in such small type as to be unnoticed. Again, in other instances, like in prayer books, it is printed on the last page, where it is unlooked for, and in more recent cases this designation is printed on a perforated leaf where it may be easily removed without leaving trace of its removal.

To fairly judge the conditions facing all engaged in the printing industry, other than those involved in newspapers and periodicals, consideration should be given to the state of unemployment and wages paid in the printing industry in Germany and England.

There is a tremendous amount of unemployment of skilled craftsmen in the American printing industry at present. Few industries in this country are affected so seriously. The wages paid to the workers in the printing trades in this country average $40 a week. They approximate $45 for a forty-eight hour week.

Printed matter is imported principally from England and Germany. Substantial amounts are imported also from Belgium, Italy, Japan and Czecho-Slovakia. Wages paid to printing trades workers in England (U. S. currency) average $15.75 a week, and they have the forty-eight hour week. Wages paid to similar workers in Germany (U. S. currency) will range from $5.10 to $6.80 a week. Germany also has the forty-eight hour week. Bookbinders in England average (U. S. currency) $9.30 a week.

Unemployment among the workers in the printing trades in England for December, 1921, was 8.1 per cent; November, 1921, 7.4 per cent, while in November, 1920, there were but 3.7 per cent unemployed. There is practically no unemployment in Germany in the printing trades. In November, 1921, there were 0.7 per cent unemployed, while in October, 1921, there were 1.1 per cent, and in October, 1920, 7 per cent. Unemployment among the bookbinders in England for the same period was as follows: December, 1921, 7.3 per cent; November, 1921, 9 per cent, while in December, 1920, it was only 2.3 per cent. In Germany the printing concern from which he purchased extensively. It is claimed that he was offered a contract for printing, executed abroad, at one-third of the prevailing price.

Considering exports, statistics evidence that we are heavy exporters of books and printed matter to some of the countries from which large quantities of printed matter are imported. There was exported to Germany for the years 1912, 1913 and 1914 an average of more than $200,000 worth of printed matter each year, and in 1920 there was exported to that country a little more than $77,000. There was exported to France for the years 1912, 1913 and 1914 an average of $175,000.



Reproduction of foreign circular soliciting orders for American business in printing.

unemployment among bookbinders was comparatively nil. In November, 1921, 7 per cent were unemployed; in October, 1920, 1.4 per cent, while during November, 1920, 3.9 per cent were unemployed.

While we have no accurate statistics of unemployment in the printing trades in the United States for the same periods, it is safe to estimate that during the years 1920 and 1921 more than 40 per cent of those engaged in the commercial end of the printing and engraving industry were unemployed.

Stereotypers and electrotypers state that a great many mats and matrices are being imported. A large volume of photoengraving, which necessarily enters printing done abroad, finds its way into foreign establishments. Thus every factor entering into and dependent upon American printing and engraving is vitally affected and seriously threatened.

The seriousness of the menace approaching is well indicated in the accompanying reproduction of a circular which has received extensive circulation in the Middle West of our country. This circular was received by a large purchaser of printing. A few days later he was called on by a former representative of a

In the year 1919 there was exported $134,000 worth, and in 1920 exports increased to $440,000. England for the years 1912, 1913 and 1914 received from us an average of $1,700,000. For the year 1920 there was exported to England more than $2,200,000 worth of printed matter. What is true of the countries here referred to is also true to a lesser extent of Belgium, Italy, Japan and Czecho-Slovakia.

It is the strong belief that these exports are largely accentuated by the fact that great quantities of printed matter partially produced in our country are exported and completed in foreign countries and thereafter reshipped to America. Representatives of the bookbinding trade, both employers and employees, contend that American publishers and book distributors purchase in sheet form books printed in this country, and ship them abroad to be bound, reimporting them and disposing of them as American material. If this be true, and there is reason to believe it is true, it will answer the query of how we are able to export such large quantities of printed matter to countries where the production costs are so much lower than those that prevail in the United States.

Fully aware of that which is going on silently but surely, keenly alert to the treacherous channels ahead and anxious that the course we must follow shall be carefully charted and be based on reliable information, the printing trades unions have petitioned the United States Tariff Commission to make a careful survey of the entire printing and engraving industry for the purposes herein set forth.

The members of this commission were so impressed with the presentation and the importance and urgency of the situation as it was revealed to them that they immediately directed that the investigation sought for by the printing trades unions be undertaken at once. This investigation is now in progress and, we hope, will prove of great service in safeguarding the American printing and engraving industry from foreign invasion, thereby protecting the interests of all who are dependent upon the industry.

But Congress will express the final judgment. The question, therefore, arises: Shall the voice of American printerdom be heard throughout our national legislative halls and its appeal be patriotically answered by America's legislative representatives, or shall the silent and subtle pleadings of selfish importers and foreign invaders be permitted full sway in preying on America's employers and workers and all dependent upon the American printing and engraving industry?

Paul Revere was an American engraver. He was also an American patriot. It was he who rode in the still of the night to herald the news of the closing of the port of Boston and to call to arms the forces which drove the foreign invaders from our shores! Who amongst printers and engravers today shall now take up this work and marshal the forces that will close our ports and drive out this foreign invasion upon the American printing and engraving industry?

The Word "Value" as Applied to Color

BY J. F. EARHART

THERE are many people who believe that the definition of any particular word in our best known dictionaries is complete and final, and that there can be no appeal from the decision of the man or men who formulated its definition. But this idea is wrong, for the editors of the dictionaries do not make any such claim to infallibility. On the contrary, one authority says: "A dictionary only records the actual usage at the time the definition is written, and not the ideal limitation of the term defined; and that the usage of words is constantly changing, so that where they are used at first in a restricted sense, they come to be later employed with much wider meanings." Another authority says: "The dictionary properly merely records use, and does not attempt to determine it."

This being true, then, the question as to whether the definition of any particular word is correct or not is a fit subject for discussion.

It seems to me that the formulation of the definition of any word should not be governed wholly by its common use at the time the definition is written; for while that use might be very general, it may be founded upon a misconception of the real meaning of the word as applied to some specific thing. I have been under the impression that it was the business of the dictionary makers to establish the real meaning of any word, when possible, even though the definition might be contrary to the generally accepted use of the word.

For a long time I have not been satisfied with the restricted use of the word *value* as applied to color by a number of writers; and I think that the definition of the word in the dictionaries is incomplete and to some extent misleading. The Century Dictionary gives the following definition:

Value: In painting and the allied arts, relation of one object, part, or atmospheric plane of a picture to the others, with reference to light and shade, the idea of hue being abstracted. Thus, a picture in which the *values* are correct is one in which the distribution and interdependence of the light and dark parts correspond to nature, and particularly preserve the correct rendering of different distances from the observer; while a detail in a picture which is *out-of-value* is one which is too light or too dark in tone for the atmospheric plane which it should occupy, or for the proper rendering of its relations to other objects in the same plane.

This is a very good definition, with the exception that it is misleading, because it seems to indicate that there is only *one* out-of-value condition that can occur in a color detail of a painting.

I have seen paintings in which a detail was out of value — not because it was too light or too dark in tone, but because it was too intense in color to keep its place in the atmospheric plane assigned to it. The definition given in the Century Dictionary does not include this out-of-value condition.

I have seen more paintings with some detail out of value on account of intensity of color than I have on account of a detail being too light or too dark. For example, in a certain landscape painting in a recent exhibition, the color of the distant hills was out of value because the blue used was too intense for the atmospheric plane which it should occupy; and yet, in tone, the color was neither too light nor too dark. This resulted in the hills appearing to be in the middle ground instead of in the distance.

In a number of exhibitions in recent years I have seen many paintings in which the shadows in both the foreground and the middle ground were out of value

because the colors were too intense; they were not neutral enough to be unobtrusive, and so they did not keep their places in the atmospheric planes in which they were located; and yet, they were exactly right in tone — neither too light nor too dark.

In a recent exhibition in a local gallery by a prominent American painter there were several paintings in which the shadows of some trees in both the foreground and the middle ground were out of value both in tone and in color. The shadows were too dark in tone and too gray in color — resulting in the appearance of moonlight shadows in daylight landscapes.

So it appears that the most important *out-of-value* condition which may occur in a painting is not referred to at all in the dictionaries.

In referring to the colors of a painting, I assume that there are *two* out-of-value conditions which may appear in the work. If any detail is too light or too dark to keep its place in the atmospheric plane which it should occupy, then, it is out of value — that is, *tone* value; and if any detail is too dull or too intense in color to keep its place in the atmospheric plane which it should occupy, then it is out of value — that is, *color* value.

It seems to me that in referring to color independent of its use in painting or design, the word *value* should not be used to designate merely the different tones of a color ranging from light to dark. In this case a qualifying name should be used. They should be referred to as *tone values* to distinguish them from *color values*.

When the word *value* is applied to color, independent of any qualifying name, then it should refer to *color quality*. It should apply to color as color, ranging from its dullest to its most intense chroma.

The value of a thing may be inherent, or only of a temporary nature. When a thing is spoken of, indepent of its relation to other things in its class, then I think the word should refer to the inherent quality of the thing, that which clearly distinguishes it from all other things.

The value of an apple independent of any particular use which may be made of it lies in its quality as an *apple*. For a like reason, the value of a color independent of its use in the arts lies in its quality as a *color* and not merely in the quantity of light which it shows.

It appears to me that the word *tone* is sufficient to indicate the different degrees of color ranging from light to dark, and when different tones are spoken of in comparison with one another, then they may be referred to as *tone values*, which would distinguish them from *color values*.

The quantity of light which appears in a color does not entitle it to the name *value*, without the prefix *tone*, to indicate the kind of value referred to; otherwise, it would usurp the place of *color value*, which is of first importance.

The Future of the County Agricultural Weekly

BY W. A. FREEHOFF

EVERYBODY is familiar with the decrepit county weekly, with its boiler plates, patent insides and one-horse job department. This weekly is a relic of the old days when dailies were not so proficient in gathering news as they are today, and when other reading matter was not so cheap and plentiful. It is being rapidly displaced by alert, vigorous and aggressive newspapers which realize that the farm readers of today desire more than mere backyard gossip. Tremendous strides have been made in our agriculture. Because of our county agent system, our farmers' associations, community breeding projects, and the thousand and one interests farmers now have, the source of news has been greatly widened and the demand increased.

The weekly newspaper of tomorrow will be largely agricultural in its outlook. It will leave technical and scientific subjects to the regular agricultural press, but all the significant news connected with local agriculture will be its logical field. What's doing in the community? not how to raise more bushels of corn per acre or how to increase the milk flow, will be the keynote of this new kind of paper.

In 1895 Henry E. Roethe bought a half interest in the *Fennimore Times*, Grant county, Wisconsin. An inventory of the books showed that the *Times* boasted the magnificent circulation of five hundred copies. As this would not keep the wolf from the door very long, Roethe set out to get a few more subscribers. He began a walking tour of this largest of Wisconsin's counties, and he assures the writer that he covered almost every foot of it. It is an irregularly shaped county of magnificent distances, located at the extreme southwest part of the State, bordering Illinois on the south and Iowa on the west. It took tireless and willing feet to negotiate the generous distances between Grant county's large and ample farmsteads.

Mr. Roethe thus hit upon the keynote of success at the very beginning: When you are publishing a local newspaper you must be personally in touch with your readers and know their problems first-hand. Roethe's method is in marked contrast to that of the publisher of another county weekly which has just been started. This publisher has hit upon the fundamental truth that there is a splendid field for a new type of weekly, but he is a city-bred man, without the slightest idea of what farm life really is. The farmers of this county do not know him, and are not likely to give him their confidence or even their subscriptions.

"I have never solicited either advertising or subscriptions," Roethe explained. "I simply went around to get the news and to shake hands with the farmers of the county. When I got back to the office I wrote up everything of interest I had noted, and said all the good words I could about the people I had met.

"Subscriptions began to come in, ten and twenty a day, every day in the year. By 1900 we had a circulation of five thousand. In the meantime my brother had gone into partnership with me, and we had acquired the sole ownership of the *Times*. We have never offered any subscription premiums or held any circulation contests.

"I want you to bear in mind that we are located in a little town of fifteen hundred which is not the county seat, and yet we have twice the circulation of any other paper in the county. We have correspondents in every village and hamlet and on every crossroads, and we pay these correspondents real money. One of them gets $300 a year."

The *Fennimore Times* is ordinarily a twelve-page weekly, and frequently is much larger. From six to eight pages of advertising are carried regularly, and a great deal of this space is used by farmers. Grant is a noted live-stock county, and many auction sales of pure-bred stock are held every year. The *Times* gets many pages of these advertisements. Roethe invariably receives a special invitation to attend the sales.

Roethe is not the only editor of a county weekly who is beginning to cash in on the pure-bred cattle business of his community. I recently came across the account of a Nebraska editor who pushed a campaign for live-stock advertising with results that were gratifying to all concerned. He happened to be located in a county where there were many breeders of pure-bred swine, and a strong local demand for them.

It had been the custom of the swine breeders of that Nebraska county, as it was and is the custom elsewhere in the country, to advertise public sales heavily in the breed organs and papers of quite wide circulation. This kind of advertising is, of course, highly expensive. When the slump in live-stock values hit the country the swine breeders could not expect to sell any but the highest grade stock to outside buyers. In the meanwhile, advertising rates had not gone down.

If the breeders were to follow custom and habit they would advertise as usual, run up a heavy sale expense, and accept a great curtailment of profits. The Nebraska publisher told them that proper advertising in his county newspaper would effect a ready market at fair prices for their hogs. Some of the breeders followed this advice, and cut down their appropriation for the breed organs and the field men they represented. As a result their public sales did not yield as high a gross return, but the net profit was much greater.

Once let such a weekly newspaper circulate among the leading stockmen and farmers of a county, the men who usually have the greatest buying power in a community, and the local merchants will be only too glad to favor it with regular advertising at very satisfactory rates. A great deal of the handbill circularizing now being done is just so much wasted printing; the money might far better be employed in newspaper advertising. The trouble in too many communities is that the right sort of newspaper is totally missing.

This new kind of country weekly need not derive its entire revenue from subscriptions and advertising. Business farmers use business methods, which implies well printed advertising booklets, stationery, pedigrees and blotters. Many live-stock breeders today send their printing orders to large cities near-by because the local printers are not equipped to handle them properly. Some of the booklets and circulars that are now being used by business farmers compare very favorably in attractiveness and quality with the best work produced for commercial firms.

Roethe is a strong believer in the editorial column, and writes forcible editorials. "Readers like to get my point of view," he explained. In his case the point must have been agreeable, for Roethe's subscribers have sent him to the State senate repeatedly.

This brings us to the final point, the question of community leadership. History is full of examples of newspaper editors who have wielded a tremendous influence. The editor of the new county weekly can take his place at the side of the county agent and the community secretary, and be a leader not only in preaching progressive agriculture but also in leading the political thought of his readers along sound lines. In these days of loose political thinking, this is of great importance.

PRINTING as merchandise is a misnomer. Can a printed label be compared with an axe, for instance? The label carries a parcel across a continent or around the world, telling each handler from whence to where. The axe is useful, too, but only to the immediate user. Printing is direction, information and intelligence. Its appeal is to the educated mind. And do not forget that every educated mind is derived from what printing has taught it.—*Collectanea.*



To produce, by printing, ninety distinct shades of color is in itself a remarkable accomplishment, but to do it in only five printings and secure effects so faithfully resembling the original material makes it all the more noteworthy. Such was the task presented to The Moore Press, Inc., Printing Crafts Building, New York, when the



John S. Boyd Company, Inc., desired a magazine insert showing the entire range of colors in its line of fabrics. This specimen insert demonstrates the success of the efforts of The Moore Press organization and also its ability to meet the most exacting requirements. Inks furnished by courtesy of Sinclair & Valentine Company, New York.

EDITORIAL

"B" in Boston
Aug. 28-Sept. 2

Progress, and the Craftsmen's Movement

THE INLAND PRINTER takes a great amount of pleasure and pride — justifiable pride, we feel — in presenting this Greater Printing Industry Number, dedicated to the honor of the printing house craftsmen, the men who believe in achievement and are working for the progress of the printing industry and its allied branches.

The printing industry has made remarkable progress in all of its many and varied phases in a comparatively short space of time; within, indeed, the memory of many of the younger minds in the industry today. To enumerate all of the forces which have wrought well in aiding the rapid advance of the art would be impossible here. They are many; their work has been noteworthy; honor without measure belongs to them, though all too frequently their praises are unsung.

From the standpoint of a business, the progress of printing in the past ten to twenty years has been rapid. Formerly listed low down in the scale as credit risks, printers now stand well up near the top. Not so many years ago the printing industry ranked low in the census of the principal industries, now it has a place among the first five of the leaders.

With the progress in the business end has also come advancement in the technical side, in machinery, methods, processes, etc., as well as in artistic development, until today the standards attained have brought the industry to the front as one that is recognized as requiring the highest type of skill and craftsmanship.

Printing has kept pace with the development of all other industries and arts — in many ways it has set the pace for them. It has been the leader in many movements for the betterment of business and industrial conditions. Well may we look with pride upon the accomplishments of our craft.

Outstanding among the various factors which have wrought these achievements, it seems to the writer, is the coördination of effort, represented in the organized movements that have prevailed in all branches of the industry of late years. We have learned that far more can be accomplished by working together for the good of all than by following the policy of "each one for himself and the devil take the hindmost."

So at this stage of our progress, when we are looking forward to still greater achievements, it is gratifying to be able to offer a hearty endorsement of the work of the International Association of Printing House Craftsmen — we might call it the "baby" of the printing family, though it is a sturdy, thriving youngster — in which are combined on an international scale the efforts of bodies that have been functioning effectively for some few years in their own localities. With its motto, "Share Your Knowledge," fully recognized and lived up to by its members, it is not to be wondered at that its few short years of existence should have proved so fruitful and should augur so well for the future.

Cognizant of the responsibilities resting upon such an organization, composed of those holding executive positions in the allied industries, the leaders have set a high mark as their standard of achievement. Hence the "On to Boston" movement for this year's convention and graphic arts exposition — about which more will be found elsewhere in this issue — takes on added significance, for it marks another distinct step in the true progress of printing.

More About Price Cutting

In our issue for July we had an editorial on the subject, "More Work Needed in the Cost-Finding Movement." This month we received a letter from a certain printer who was seeking information regarding books on printing, and who stated he was "particularly interested in books on estimating, books that would show how to determine the cost of various jobs and the percentage that should be added to give a fair profit." The interesting part — probably it would be better to say the painful part — of his letter is the following: "This is one of those cut-throat towns with no printers' organization or system of price charges. I want to be fair with my customers and at the same time get a reasonable price for my printing. A price list is not suitable here with conditions as they are. I know how to determine the cost, etc., but I should like to compare my figures with others. It is impossible to know how figures are determined in this town, as they are all different."

This letter might have come from any one of a number of towns, as the situation is not peculiar to the one in which our correspondent has his business. Those who will insist on cutting prices, thus keeping their own noses to the grindstone and also placing obstacles in the way of their fellow printers who are trying to do business on a fair and legitimately profitable basis, a basis that will enable them to make consistent progress, can be found in almost any town or city — "pity 'tis, 'tis true." There are always those who, unknowingly or through ignorance,

perhaps, retard their own progress and that of others by not playing the game fairly and squarely.

It is to be regretted that books such as our correspondent desires are scarce. Were they plentiful, however, they would help little in overcoming the conditions of which he complains. Education of the wilful price cutter is difficult, practically impossible. Education of those who cut prices through ignorance, through lack of knowledge of the value of their work, or because of the mistaken idea that they can gain profits by increasing the volume, is also difficult but not without hope.

As we advised our correspondent, so would we advise others who are facing the competition of the persistent price cutter: It would be far better to close up shop entirely than to keep on endeavoring to meet their prices, especially if it means selling at or below the actual cost of producing the work. Better, far better, is it to maintain a consistent policy of demanding a fair price, allowing for a legitimate profit, and basing the claims for business upon service and quality plus fair dealing. The printer who adopts and adheres to this policy may not have the volume, but he will attract into his plant the better class of work, the work in which he can take genuine pride of craftsmanship. He will not be so rushed, but his profits will be greater on the smaller volume. He will have more leisure time for himself instead of spending so much of his time working to make ends meet. He will make far greater progress in the long run — it may be slow, it is true, nevertheless it will be sure, and that is what counts. If he maintains this policy consistently it will not be a great while before his price-cutting competitors will see the folly of their ways — and, after all, this is the best and, in fact, the only kind of education that will lead them to see the light.

The Publisher's Salary

A writer in a current magazine has stated that the publisher of a country weekly should receive a salary of not less than $3,000. J. E. Jones, of the Kilbourn (Wis.) *Weekly Events,* in commenting on this article remarks that publishers who get less than $800 are more numerous than those who receive $3,000 or over. Mr. Jones then goes on to say:

"It is a fact that the newspaper is an index to the character of the community in which it is published. Outsiders invariably judge a town by the character of the local paper. Few men with the talent and ability to make a creditable newspaper will continue in a business that pays less than the wages of a common laborer."

We heartily agree with Mr. Jones that the publisher should receive a salary in keeping with his position and his services to the community. The publisher, like the minister and the school teacher, has a position of service and responsibility, and he should be rewarded accordingly. But the publisher, unlike his fellow servants, is also a business man. His income depends on his own ability, not on the prosperity and generosity of the congregation or on the decree of the school board.

The country publisher must be a man of many-sided abilities. The size of the country paper does not permit specialization, and therefore its publisher must be advertising manager, circulation manager and business manager, as well as editor. He must also possess considerable sales ability. It is seldom indeed that all these qualifications are found in one man.

The publisher is as much a business man as the dry-goods merchant or the implement dealer. He has a commodity to sell to his readers and to his advertisers, That commodity is perhaps intangible, but it is as real as overalls or plows. He can educate the people of his community to realize the value of the local paper as a news and advertising medium. He can create a demand for more and better job printing among both the merchants and the farmers in his neighborhood. Upon his success in selling his paper and its services will depend the amount of his income. To say that the publisher should have any specified salary without taking into consideration his energy and ability is equivalent to saying that the world owes him a living. It would be equally reasonable to claim that the storekeeper should have a certain salary whether or not it was due him in reward for his efforts and business ability.

Newspaper work never has been and probably never will be as profitable as many other lines of endeavor. Even the most prosperous metropolitan dailies do not bring as large a return on the same investment of brains and capital as other enterprises do. But the newspaper field has other attractions for men of character and ability. It will afford at least a comfortable living to the man who can meet its exacting standards. Even better than the financial reward is the power and influence that has always been associated with the press.

Even the country weekly offers splendid opportunities from the business point of view. There are hundreds of towns in the United States where live community newspapers have been built up through the initiative and energy of the publisher. Advertisers who formerly ran the same copy year in and year out, viewing advertising as a necessary evil like taxes and insurance, have, through the publisher's assistance in preparing their copy, come to realize that advertising really pays. Readers who formerly subscribed to the local paper as an act of charity now buy it on its merits as a newspaper. This has been accomplished in hundreds of communities, and there are hundreds more where the local paper could be rejuvenated in the same way.

Too many men have "retired" to a country weekly with the delusion that they have landed soft jobs for the rest of their days. True, the pace is not so swift as on the city daily, but managing a country paper is a man's job, requiring all the initiative and energy he possesses if his paper is to be a vital force in the community. To the man who has the necessary ability, unlimited capacity for hard work and intelligence to direct his energy along productive lines, a friendly spirit and a willingness to serve the often ungrateful public, the newspaper field offers a great opportunity and a worth while reward.— C. T. F.

"B" in Boston
Aug.28-Sept.2

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

"Color in Theory and Practice"

To the Editor: KEW GARDENS, NEW YORK.

After reading carefully Mr. Earhart's article in THE INLAND PRINTER for May, 1922, entitled "Color in Theory and Practice," I wish to reply to the various criticisms of the Munsell system of color advanced by this article. Although many of the conclusions follow from the given premises, many of these premises are at variance with the Munsell system through misunderstanding. It may be best to correct the misunderstandings before making an attempt to refute the general conclusions.

The briefest examination of the "Atlas of the Munsell System of Color," from which the color combinations of the Strathmore "Grammar of Color" were derived and to which reference is made on page 8 in the "Grammar of Color," would have easily corrected the impression that the "pure" colors (those of strong chroma) were "left to the imagination." Were it possible to reproduce in the atlas the colors as isolated from the spectrum of sunlight, or had it been possible to obtain a stronger anilin color of reasonable permanency, colors of even greater saturation would have been included. After much experiment non-anilin pigments of the strongest chroma which were reasonably permanent were chosen as the maxima. Maxwell disks[1] covered with these maxima were revolved with white, gray and black to obtain the weaker (broken) colors and the resulting rotation was matched in pigment. Theory was here made secondary to practice.

That the designers of the "Grammar of Color" decided to show only the "middle" colors in the diagram on the inside of sheet 2 may have been due to the expense of extra impressions, or to the decision that colors of *equal* value and chroma would be more easily comprehended than those of *unequal* chroma and value. In any case, the decision was made by men of wide experience in the use of printing inks and in commercial design. It must stand as their adaptation of the Munsell system. But to criticize the Munsell system of color because of this decision and apparently without a thorough examination of the atlas of the Munsell system itself, is obviously unfair.

It is true that Mr. Munsell's handbook for teachers, "A Color Notation," urges that the child be taught the so-called "middle" colors at first. In support of this recommendation Mr. Munsell gave adequate reason. This, however, was a specific recommendation for a specific problem. But no presumption is created that the recommendation urged for a child in the kindergarten should consequently hold for an experienced user of color, any more than it would be a presumption created that because the embryo printer learns in his kindergarten days the first essentials of his art by using rubber stamps the apprentice printer should therefore learn his trade by beginning with similar stamps.

A great proportion of Mr. Earhart's article is concerned with experiments proving that when certain pigments are mixed with neutral gray pigment there is a change in hue, and also the conclusion which follows, namely, that because of this change, the Munsell system is useless for all practical purposes. But the Munsell system does not deal in any way with the results of pigment mixture. This basis was early rejected by Mr. Munsell in favor of mixture by means of the Maxwell disk,[2] the advantages of which are suggested in "A Color Notation"[3] as giving: "A result of mixing colors without the chemical risk of letting them come in contact, and also measures accurately the quantity of each that is used." That certain pigments change their hue when mixed with neutral gray pigment is interesting, but it has nothing whatever to do with the theoretical accuracy or practical utility of the Munsell system.

Mr. Earhart further indicates that the hues of certain colors on sheets 5, 6, 12, 13 and 14 of the "Grammar of Color" are obviously misnamed. Space does not allow consideration of all, but two may be taken as representative of the contention. If the reader has access to the Strathmore "Grammar of Color" and will turn to sheet 5, he will find in the middle portion of the uppermost color combination a color of which the hue nomenclature is criticized and which is correctly marked as 7 yellow. This hue nomenclature means that if the hue circuit between 5 yellow and 5 green were to be divided into ten parts, 7 yellow would be two steps from 5 yellow towards 5 green, and eight steps from 5 green towards 5 yellow. The outer portion of the second example from the top on page 13 is also criticized. The color printed is slightly more green than the notation given. The correct nomenclature is 10 yellow, or GY, half way between 5 green and 5 yellow. Sheet 8 of the "Grammar of Color" contains an example of 5 yellow, and sheet 17 contains an example of 5 green. If the reader will compare the questioned hues with these standards, 7 yellow will be apparent immediately as twenty per cent from yellow towards green, and 10 yellow as fifty per cent from yellow towards green. Examination of the atlas of the Munsell system will aid in the comprehension of these distinctions. Mr. Earhart suggests that the first of the questioned hues be called a "positive" green. And what is a "positive green"? This name is vague and impractical; 7 yellow is tangible and definite. (Attention is drawn to a simplification of the hue nomenclature given on the last page of "A Practical Description of the Munsell Color System," by T. M. Cleland.)

The text below the two copies of Miss Dryden's poster[4] reads: "Unbalanced Color. The colors in this proof are poorly related and do not balance in neutral gray," and "Balanced Color. In this proof the colors are correctly related." In spite of the fact that the black in the second proof is not well related to the rest of the poster, as was aptly pointed out by Mr. Earhart, the "balanced poster" is more

[1] "Modern Chromatics," O. N. Rood, N. Y., 1899; pages 109 and 138.
[2] See footnote No. 1.
[3] "A Color Notation," A. H. Munsell, Boston, 1919; page 67.
[4] Strathmore "Grammar of Color."

pleasing to the eye of the great majority of those to whom the posters have been shown. The balanced poster would undoubtedly carry its message with greater clarity were the black hat and furs in proper relation to the whole poster.

This leads naturally to the question of the relations of color balance to color harmony. In seeking to establish laws of color harmony, Mr. Munsell analyzed many examples of the most beautiful works of art. When these analyses were placed on the Maxwell disk, he found that a surprisingly large number spun in or near neutral gray. He frequently made the assertion that color balance had an interesting relation to color harmony. Mr. Munsell never claimed that all color compositions which balanced outside neutral gray were bad, but rather drew attention to the interesting relation existing between color balance and color harmony.

To suggest that the Munsell system was intended to substitute geometrical dimensions for the trained eye of the colorist or the taste of the artist is as far from the intention of the founder as any statement could be. Mr. Munsell was a portrait painter of attainment, and was for twenty years lecturer in artistic anatomy and color composition at the Massachusetts Normal Art School. In his teaching he felt the handicap of the chaotic situation in color and devoted his life to the formulation of an ordered color system which should "classify and visualize color relations in pigment form." That industry has chosen to use the Munsell system as a means of using color is a testimony of its worth, and Mr. Earhart is indeed right in believing that such an opportunity for demonstration as is presented by the Strathmore "Grammar of Color" is rare.

The general nature of Mr. Earhart's article indicates that the Munsell system is inflexible and dogmatic, that it is intended to substitute a mathematical problem as a solution of the color problem. It would be well in conclusion, and in answer, to quote a few paragraphs from Mr. Munsell's book, "A Color Notation" (pages 47 and 48):

Color balance soon leads to a study of optics in one direction, to esthetics in another, and to mathematical proportions in a third, and any attempt at an easy solution of its problems is not likely to succeed. It is a very complicated question, whose closest counterpart is to be sought in musical rhythms. The fall of musical impulses upon the ear can make us sad or gay, and there are color groups which, acting through the eye, can convey pleasure or pain to the mind. . . .

Any real progress in color education must come not from blind imitation of past success, but by a study into the laws which they exemplify. To copy fine Japanese prints or Persian rugs or Renaissance tapestries, while it cultivates an appreciation of their refinements, does not give one the power to create things equally beautiful. . . .

So must the art of the colorist be furnished with a scientific basis and a clear form of color notation. This will record the successes and failures of the past, and aid in a search, by contrast and analysis, for the fundamentals of color balance. Without a measured and systematic notation, attempts to describe color harmony only produce hazy generalities of little value in describing our sensations, and fail to express the essential differences between "good" and "bad" color.

A. E. O. Munsell,
President, Munsell Color Company, Incorporated.

Selling Printing With Art

To the Editor: Norfolk, Nebraska.

I have read with a great deal of interest the articles regarding creative printing appearing in The Inland Printer, and am writing this letter in the hope that from my experiences some of your readers may get a different slant on this highly important subject.

To begin with, my knowledge of printing amounts to almost nothing, yet I have a foundation to build on that is proving very valuable indeed. Some years ago I started my career by studying art in Chicago; following this I served an apprenticeship doing commercial art and designing with a city newspaper; next a term with an engraving house, and finally two years writing copy for a department store. Now I'm learning printing and have just sixty days' experience.

My instructions for the first week in my present position were to visit the trade and get a line on what they were using in the way of printing and direct-by-mail advertising. Everywhere I went it seemed that the question of price held the center of interest, and after quoting prices for a week I discovered that the little shops were beating our prices and getting considerable work. Pretty discouraging, that first week.

The following Sunday gave me an opportunity to think things over and I began to reason that in order to get the business we would have to offer the trade something which our competitors could not give, or at least were not giving.

Following this line of reasoning, I was prompted to get out the old drawing board and water colors, and the remainder of the week I spent in making sketches for the baker, the butcher, in fact for any one who I thought might be interested in a snappy new signature cut, a trade-mark or a drawn letterhead in colors.

One of the first men I called on with these sketches was the baker, who the week previous did not need a thing in printing. The sketch met his approval instantly, and he requested me to ink it in and order two sets of color plates at once. When the plates came we prepared color proofs of letterheads, envelopes and labels and submitted them to him. My initial order on this job was for twenty thousand two-color labels, and five thousand two-color letterheads — not a large order, yet pretty good from a prospect who "didn't need a thing." The best of it is that now he is always glad to have us call because he believes we are helping him sell more bread.

We've followed up the other prospects in somewhat the same way and with equal success, always making sure we have a live idea, carefully prepared before calling. Right or wrong, I've learned that even an artist can sell printing and that buyers don't quibble much about the price either.

Rome R. Benedict.

THE USE AND MISUSE OF NEWSPAPER FEATURES

Regular service features are designed to be run, one and seldom more than one, in each issue of the paper. Wherever possible they should have the same position in each issue so that readers will get in the habit of looking for them in that place. Of course, the problems of makeup sometimes call for a change of position and occasionally it is necessary to omit a feature; but the most successful publishers adhere as closely as possible to the rule of regular features always in the same position.

The most common and most damaging misuse of features is in doubling up on them — the use of two or more instalments of a regular feature or two or more of the stories in a series, in a single issue. To the majority of readers it is patent that such editing (or makeup) is for the purpose of filling space and the feature thereby loses much of its effect.

In order to sell space the publisher should cultivate the idea that his space is valuable. If the idea gets abroad that certain things are put in merely to fill up, it certainly cheapens the value of the remainder of the space. It may not be possible to frame a short and effective slogan to serve the end, but there should be some way of instilling the impression that every line in the paper has cost the publisher money and is worth more than its cost to readers. If the paper has an attractive appearance and is carefully edited, it will of itself create a favorable impression in time.—*The Publishers' Auxiliary.*



Advertising today calls for the best in art combined with the best in printing. Visualize the additional pulling power given an advertisement by the above four-color illustration, a part of the campaign prepared for the Davey Tree Expert Company by the J. Walter Thompson Company, Chicago, through whose courtesy the color plates are used for this special insert, printed by the Henry O. Shepard Company, Chicago, Illinois. Four-color process inks by courtesy of Charles Helmuth, Incorporated, New York and Chicago.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Names Heading Marriage Notices

C. H. S., Hugo, Colorado, writes: "I take notice of the article appearing in the June number of THE INLAND PRINTER regarding the proper heading for a marriage notice. To put the man's name first has always seemed to me to be correct except in one instance which confronted me a few years ago. No doubt some people will differ in opinion on such a case."

Answer.—The letter specified names which evidently the writer supposed to be suggestive of something objectionable. It is undoubtedly true that some other persons would concur in such doubt, but it is a kind that might arise from the other order of names equally well sometimes, and probably would not be less noticeable in one arrangement than in the other. All that need be done in this matter is to recognize the fact that practically everybody knows that the first named is the man.

A Doubted Pronunciation

O. E. O., Grand Rapids, Michigan, asks about a pronunciation as follows: "There has been some little discussion in our office regarding the correct pronunciation of the word data, and we shall appreciate having your opinion. While the large Standard Dictionary, as well as a Webster dictionary, gives only the long *a* for the first *a*, a small vest-pocket Standard Dictionary in the writer's possession gives either long *a*, as in clay, or the sound of *a* in ask. Please state if both of these pronunciations are correct."

Answer.— Both of these are correct, each according to a special system, but the *a* as in clay is universally used, and was placed first for that reason even by Professor March, who decided all such matters for the original Standard Dictionary. The pronunciation specially questioned does not affect the proofreader's work in any way, but the principle involved is often misunderstood and misapplied in dividing longer words. The second sound of the vowel, as in ask, is often thought to be similar to that in the word hat, and to demand a consonant to close the syllable, whereas it is really the sound in father shortened and so properly ends its syllable before a single consonant, as in ultima-tum. Such cases are not common. At the time of first making the Standard the pronunciation of Latin was more unsettled than now, many scholars advocating the nearest approach to what was and still is thought to be the practice when Latin was a living language. Professor March was just pedantic enough to note as alternative this so-called Continental pronunciation for every Latin word, even in many cases where the Latin origin had practically disappeared from common perception. One of these latter is the word datum, of which data is the plural. Data appeared with the two pronunciations in the original large Standard Dictionary and not in any other large dictionary. The vest-pocket work mentioned is undoubtedly one of the old ones abridged from the original full one and agreeing with it in pronunciation. Abridgements made since 1913 differ in many respects from earlier ones, since they are made from the thoroughly remade work called the New Standard Dictionary, which pronounces and divides innumerable words far differently from Dr. March's work. The New Standard Dictionary as published in 1913 is the only dictionary in which I believe all words are properly divided into syllables. Later printings may show changes that produce new inconsistency. I have the 1913 printing and have not seen any later.

Collective Nouns

Printer, Lawrence, Massachusetts, writes: "Many meetings are held in a certain town, and on the posters sometimes we have 'The public is invited to attend,' occasionally 'The public are invited to attend.' We say 'The army marches,' 'The woods are brown and bare,' 'The people are to be consulted,' 'The tumult and the shouting dies,' etc. Is it possible to formulate a rule? I have held that a 'huge' collective might take a plural verb, as 'the public are,' but a small or very compact one should have the singular, but am not sure that is reasonable. I should like to know your opinion."

Answer.— Collective nouns are not explained anywhere in books in a way that commands similar understanding by every one. There is a good reason for this. Such words are always singular in form, and thus always correctly usable with a singular verb or pronoun, though any one of them may with equal propriety be used with a plural verb or pronoun. In the singular sense such a noun names a collection as one entity, and in the plural sense the thought separates the members as individuals. Grammarians generally provide two rules accordingly, thus, in Fowler's work: "When the collective noun indicates unity, a singular verb should be used; when it indicates plurality a plural verb should be used. In general, modern practice inclines to the use of a plural verb, especially when persons and not things are signified by the collective noun." Fowler cites as correct syntax "An army was led" and "The army were scattered"; as false syntax "The court have passed sentence" and "A herd of cattle afford a pleasing sight." This is very much like what is said in all books of grammar, although it so plainly leaves the matter open for personal decision. If any reasonable and workable rule were possible, would it not have been made long ago by some one? Alexander Bain, a grammarian highly esteemed in his time, said of collectives: "There are a few cases where usage is not invariable. In speaking of small bodies, such as a board, a commission, a council, a court, the plural verb is frequently used: 'The board are of opinion,' 'The committee consider,' 'The court are disposed.' This may be explained on the ground that the members in a body of, say two, three or six, stand forward more prominently in their individual capacity, whereas in an assembly of three hundred the individual is entirely merged in the collective vote." I quote this simply as instancing an opposite opinion. I do not believe the size of the collection should influence the choice either way, and I do believe that the distinction of number properly depends on the difference of sense between an aggregate as one body and individual members of a body. Nearly always the proofreader should follow copy.

The Curious History of Some Words

BY F. HORACE TEALL

AMONG the many curious facts disclosed in our large dictionaries, probably the most interesting as a class is the one that comprehends the Janus-faced evolution of common words from proper names and of proper names from common words. Many personal and place names from which we derive vocables that eventually lose all trace of having such source were originally popular or technical nouns. Thus arose the names Baker, Smith, White, Fletcher (from fletcher, an old word meaning one who fletched or feathered arrows), etc. One that will exemplify the phrase noted here only for mention is Braggadocio, name of an old character who bragged, and in turn becoming a common noun meaning a bragger. We shall here note a number of instances in which our vocabulary has been enriched by using proper names in common senses, without further reference to the opposite process. Of course we can not be exhaustive, as numerous uses of this kind have arisen which do not survive, and others are possible at any time.

In the numerous writings which have probably tired our readers of the title "Curios Found in the Dictionary," it seemed most feasible to follow alphabetical order, but here the best way is to meander from point to point. A curious use of a river's name is the verb meander, which is a long-established common word for wandering, literally at first like the river Meander, but eventually becoming more frequent in figurative use as here, although the dictionary says aimlessly and here the meandering is not aimless. Just why this river's name was taken into ordinary speech as a verb we never can know, but the fact that it was so taken is certain. Greenough and Kittredge say of words from places or persons that "Sometimes their origin is obscure, because the story or the incident to which they allude, though striking enough to attract attention at the moment and thus to give rise to a new word or phrase, has not proved of sufficient importance to be put on record."

While origins are frequently obscure, in many instances the source of a common word, though not always kept in mind, is well known to be a proper name with mere transference into common use. Such change in application is one of the oldest processes in making our vocabulary, and is as lasting as any. One prominent phase of this process is the slowness of change in many cases from the capital to the small initial, which change often misleads to others where the same reason is not so evident. An early example is arras for tapestry, which was originally called cloth of Arras (a French city), but very soon became the single word without the capital. It is interesting to note the frequency of such change through all our history, as seen in the words berlin, bowie, boycott, china, japan, landau, sandwich, spencer, victoria, and innumerable others familiar now without their original capitals. If we had preserved the phrases for which these words stand we should still write them with capital initials, as Berlin carriage, Japan varnish, Landau carriage, Sandwich lunch, Spencer coat, etc., though a few such phrases have assumed the other style beyond recall, as macadam road, bowie knife. In these cases the fact of being a proper name has been lost to common consciousness, but in Brunswick black, plaster of Paris, and the like, we must be always conscious that we are using the names of places.

So frequent is the mutation from proper to common in English that it would be remarkable to find all or nearly all printers or writers agreeing on a dividing line between common and proper. Even now we find occasional instances of the capitalizing of such common words as herculean, roman, italic, and others, as if the idea must survive of their proper source, though such idea has practically vanished in effect from tantalize, tawdry, watt, volt, ampere, and many more. A difference in treatment survives in English and will survive all effort toward consistency — a curious fact that can not be denied.

Some very curious instances of turning proper names into common words have been noted in former writings, so that they need not be considered here more than as examples that show us some history that we may well suppose to fit in kind where we do not know the story in full. Such are the words bedlam and billingsgate, especially bedlam, which Greenough and Kittredge tell us involves much personal, religious and social story.

Frequently the history, though well known, is practically of no importance to any one not a historical student, and yet may be curiously interesting. Have we ever wondered why certain vehicles are called coaches? The way this word arose is like that of numerous other vocables used by people in general without much thought beyond mere conventionality. It is simply the English spelling nearest the sound of Kocz, name of a Hungarian town where such carriages were much used or where they were first made, and calling a tutor or instructor a coach is said to be figurative.

Typical of one of our most usual means of finding names for common popular use is an early adaptation of a name first given to a royal palace and later transferred to a certain house of correction and from that to jails in general. Early in the sixteenth century Henry VIII. built a palace in London which was named Bridewell because it was near a well called St. Bride's (meaning Bridget's) well. His son, Edward VI., gave this palace to the city to use as a house of correction, and as such it kept the name Bridewell, still as a proper name. Through a popular association of this institution with all like it in prison feature, any jail or prison soon became known in London as a bridewell, and by that name such places of detention have been called so long that its source has been practically forgotten, at least popularly.

All speech is curious to those who are desirous of knowing how things arise and what things really are. Of course not much can be said here beyond a slight exemplification of some of our most curious ways of naming things.

Peculiarly interesting history attaches to the word calico. The name was first given to any kind of cotton cloth because it was imported from Calicut, a seaport in the East Indies, later adopted in England for plain white cotton cloth, and in the United States for cotton cloth printed with a figured pattern. Muslin also is named from a Mesopotamian city, Mossoul, and was originally a very thin plain white cloth, but now more commonly a heavier cloth not at all suggesting Oriental origin. We all eat sandwiches and never think of the fact that they are so called because the Earl of Sandwich first had a lunch prepared as they are, though we probably all recognize the sandwich man as so called because of likeness to a sandwich to eat. Men used to wear certain kinds of boots which they called Wellington boots because the Duke of Wellington wore such. They may be still worn, as Webster's New International Dictionary enters the name wellington for them as a common noun, but they certainly are not much in vogue. They are mentioned here only in evidence of the natural and ordinary mutation from a proper to a common noun.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Etching Intaglio Lines Smooth on Zinc

Etcher, North Adams, Massachusetts, is trying to etch intaglio lines on zinc and keep the "bottoms" smooth, that is, the deepest etched surface of the zinc. He uses a very thin zinc, not rolled from selected spelter, as is the case with the regular sheets specially rolled for engravers' use. He wants to know how to do it.

Answer.— First, get sheets of purer zinc, if possible. Then use an etching machine which will give a smooth bottom if the etching solution is thrown at the plate with sufficient force. If tub etching is used, then keep it rocking so the oxid formed by etching will not be allowed to settle in the lines. Further, keep the intaglio lines constantly brushed out with a rubber-bound bristle brush, and, last of all, when the zinc is removed from the nitric acid etching bath, plunge it at once into clean water before oxid can form in the intaglio lines.

Degrees of Color Perception

Normal color perception, or at least a close approach to it, is necessary to photoengravers and printers handling color-work, and still little attention is paid to this most important matter. Medical men long ago discovered that the sensitiveness of the eyes to color was frequently impaired from injury to the optic nerve due to excessive smoking. This may explain why women usually have stronger color perception than men. It has long been known that no two pairs of eyes have exactly the same sensitiveness to color, but recent tests show that each pair of eyes may differ in their appreciation of color. For instance, one eye may recognize red, while to the other eye red appears gray or black. Men contemplating employment at colorwork should first have their eyes tested for color perception, and even those already engaged at such work should be examined from time to time to see that their eyes are not losing their color sensitiveness.

Negatives by the "Manul" Principle

Professor August Albert, of the Institute of Graphic Arts, Vienna, has found the following formulas to give satisfactory negatives through the "Manul" principle.

The first formula is: Seven drams of a fourteen per cent solution of white of egg, previously beaten to a froth and filtered, is mixed with 6 drams of Le Page's glue and 3 drams of a twenty per cent ammonium bichromate solution added.

The second formula is: A mixture is made of 2 ounces of water, 1 ounce of Le Page's fish glue, 2 drams of a ten per cent ammonium bichromate solution and 38 grains of rock candy, previously dissolved in 6 drams of water. A few drops of glycerin may be added.

One or the other of the above solutions is coated on glass with a whirler, the film being extremely thin and colorless. The time of exposure must be very carefully determined. A constant source of light should be used, and an actinometer to determine the exposure is indispensable, at least at first. Development is done in cold or lukewarm water, and the plate is then immersed in a solution of a red dye, such as fuchsin, and afterwards in one of orange color, such as chrysoidin, so as to obtain intense and completely non-actinic dyeing of the developed glue film. After a brief rinse the negative is dried, when it will be found extremely intense. If a reversed negative is required then the glass can be prepared with albumen and collodion before coating with the thin enamel film. After development, soaking in acetic acid makes it possible to strip the film so that it can be printed from either side. It is necessary to employ an exceedingly thin film.

Black Specks in Negatives

Arthur C. Strebe, Lima, Ohio, writes: "I am having trouble with small opaque spots appearing on my negatives. They do not get larger or smaller on intensification or 'cutting.' They look as a window does when the sash has been painted and fine specks of paint have been splashed on the glass. What gets my goat is that the bath worked fine on one day and the next day these spots showed up first thing in the morning, everything being used the same both days. I use a bath and rubber dipper. Have tried everything from mixing new bath, collodion and developer to washing the glass all over again, but the specks will show up again. Hope you can give me some information that will help me out."

Answer.— I have always found such specks came from the sulphur in the rubber dipper. Clean your dipper with strong soda solution and then shellac the dipper. Filter your bath and you will find the black specks gone. Keep the rubber dipper well covered with shellac varnish and you will never have these specks.

The "Manul" Principle Explained

J. S. Hassard, Montreal, asks for an explanation of the "Manul" principle, by which it is said a sensitized glass plate is pressed against a printed page of type and both exposed to light through the glass, after which the plate is developed into a negative. "Why," he writes, "does not the light through the glass act on the sensitive film at every part and how then can a negative be developed?"

Answer.—The light going through the glass does affect every part of the sensitive film equally, but light is also reflected from the white paper to the film, while it is not reflected from the black type. In other words, the bichromatized gelatin or albumen film on the glass is quite insensitive to light. It requires a long exposure to render this colloid insoluble, but the light through the glass plus the light reflected from the white paper does harden the colloid quicker than where the type is, hence the difference in insolubility, which permits the development of a negative. The exposure must be timed exactly to obtain an insoluble part of the film while the rest remains soluble. It is difficult to explain, but every photoengraver has the facilities at hand to experiment with this process. The formulas are given in another paragraph.

"Devils" Appear Once More

Reader, don't pass this paragraph by. It is not about the old-fashioned devils you have in mind, but about tiny holes that will come in unexpected places when etching copper, whether for photogravure, rotagravure or halftones. They are appropriately called "devils" by those bothered with them. They have appeared in Lexington, Kentucky, for an engraver in that city writes: "We should like your opinion as to the cause of the white pits which etch in the copper halftones enclosed. They occur on all standard makes of copper etched with 40° commercial iron, which comes in carboys. They seem worse in copper plates that have been etched face down."

Answer.—These pits that you find in copper plates after etching are called "devils," and they followed us old timers around for many years before we learned how to exorcise them. They have been the subject of patents to prevent them. In the first place, iron chlorid at 40° is too strong for still etching face down; it had better be 36° or 38°. If you will take, say, 16 ounces of your fresh 40° iron and pour into it, while stirring, 8 ounces of ammonia, it will form a precipitate. Pour this overneutralized iron, precipitate and all, into your etching bath and you will be rid of the "devils." Some dealers are selling this neutralized iron chlorid under the name "rotagravure iron."

Chromic Acid in Enamel

Arthur Grabhorn, New York, asks: "What are the advantages or disadvantages of adding chromic acid to the enamel solution? I get along without it myself, though I find they use it in some shops, particularly in the West."

Answer.— Chromic acid was formerly more frequently used in enamel than it is at present. Why the change was made can not be explained. One thing chromic acid does is to increase the sensitiveness of the enamel and it is also supposed to give it more acid-resisting properties. It will be noticed that on being "burned in," or carbonized, enamel containing chromic acid turns quite black. This color is preferred by some operators. It should be remembered that chromic acid in the enamel is likely to make a solution that will slightly etch the metal while it is drying. For this reason it can not be used in enamel on zinc.

Notes on Offset Printing

BY S. H. HORGAN

Care of the Rubber Blanket

Next in importance to caring for the grained metal plate, that it is not injured in any manner, is the care that should be given the rubber blanket used in offset printing. If the pressman but knew the skill required in the making of a high-grade offset blanket he would be as careful of it as he is of his watch. It can be harmed most through carelessness in cleaning. A few rules to observe are these: Use only coal tar naphtha in its fresh rectified state, from a well corked container. See to it that the rag used in wiping has no pins, hooks, buttons, or anything gritty that will scratch the face of the rubber. After cleansing with the naphtha rub the blanket all over with a large wad of cotton dipped in French chalk or flour of sulphur. Rags and cotton used for these purposes should be kept in covered boxes protected from dust and grit.

Advantages Claimed for Offset Printing

Rough surfaced antique paper stock can be printed on while perfectly dry. Coated, or glazed, paper, objectionable to some people, is not necessary.

Of course there is no time lost in underlay or overlay, neither of which can be employed on an offset press.

Much less ink is used to cover the sheet, which is so important in the backgrounds of posters, for instance. Some of the big saving in the quantity of ink can be expended in the quality.

When the edition is off, the thin metal plates are suspended from racks. They thus require little storage space and are ready for a reprint at any time.

Paper Important for Offset Printing

Processworkers at offset are shocked at times at how badly their prints on the grained metal turn out on the offset press. Willy Grünewald tells the trouble so clearly in the June number of THE INLAND PRINTER that it should be repeated here: "One of the chief advantages of the offset process consists in the ability to use rough papers and still produce finer pictures than are possible by other printing processes. . . . In offset printing a fairly rough paper is preferred, because smooth paper is sucked so tightly onto the rubber blanket cylinder that either the paper or the picture may be damaged in separation. Even with comparatively rough paper the difficulty of taking off demands a fairly strong paper, with long fiber." Offset printers frequently spoil their jobs by using a calendered paper and then blame the failure on the platemakers, when if they used rough surfaced paper they would get the proper results. If the job calls for highly calendered stock, then photoengraving should be used and the printing done on a typographic press.

Tin Plate Printing

J. S. Brown, Lansing, Michigan, writes: "We recently received at our home a candy container which is so beautiful that I want to know how it is done. It is a round tin box about ten inches in diameter, with a portrait of President Washington in colors on the cover. It looks like an oil painting and is worthy of framing. I am an old printer and should like to know if that picture was first printed on paper and then transferred to the tin, as decalcomania is done. Or how is it done?"

Answer.—This is offset printing and you are going to see a great deal more of it, for real artists are being brought to the service of the "tin decorator," as the printer on tin is now called. By the offset method sheets of tin are printed on almost as easily as if the printing were done on paper, but with richer effects, for the reason that none of the colored inks can be absorbed by the metal, so most brilliant effects are obtained. The tin is first covered with a coating of white ink on the press. This is dried hard in an oven, and then any number of colors can be printed upon the whitened tin. The offset press was used for tin printing for many years before it was tried for printing on paper. Tin containers for tobacco and metal caps for bottle corks have been printed in this manner for a long time, but it is only of late that real artistic printing is being done. Watch out for more beautiful tin printing as time goes on.

Giant Camera for Offset Work

The success of *The Blackpool Times* in printing entirely by the offset method has prompted *The London Sunday Express* to have its supplement printed by J. Robertson & Co., printers of *The Blackpool Times*. The first supplement thus printed is at hand, dated May 14, 1922. The camera used for this work is twelve feet long, on a stand thirty feet long. Negatives can be made on it up to 30 by 40 inches.





DELICIOUS CARNATION SALAD DRESSINGS

Salads

TOMATO SALAD

6 tomatoes
1 cup salad dressing
Red pepper
1 head lettuce

Select tomatoes of good shape and color. Cut three thin slices off top of each tomato and place on salad plate. Cover centers of slices and top of tomato with mayonnaise; garnish with red pepper. Cut celery in fine pieces. Fill centers of tomato with equal parts of pineapple and celery mixed with mayonnaise. Serve on individual salad plates. This recipe serves six people, one tomato for each person.

FRUIT SALAD

2 apples
2 oranges
½ cup marshmallows
1 head lettuce
½ cup white cherries or Malaga grapes

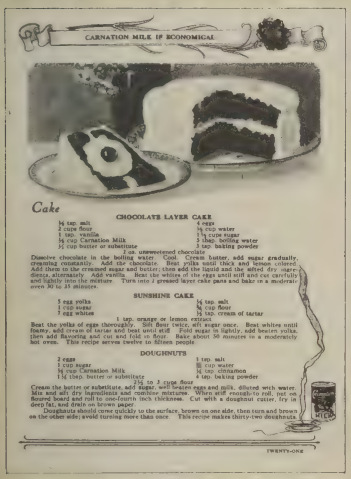
Cut oranges and apples in dice. Cut cherries or grapes in halves. Arrange lettuce on salad plates and place fruit in center. Over the fruit put Marshmallow which have been cut in quarters. Serve with whipped Carnation Milk (See Page 17 for whipping recipe) which has been slightly sweetened, or Carnation Fruit Salad Dressing (See Page 13 for recipe). This recipe serves six people.

PERFECTION SALAD

2 tbsp. sugar
2 tbsp. vinegar
½ cup cold water
½ cup boiling water
2 tbsp. granulated gelatin
Lettuce
½ tsp. salt
½ cup celery
½ cup cabbage
2 tbsp. pimento

Soak gelatin in cold water. Mix vinegar, sugar, salt and boiling water; bring to boiling point and pour over gelatin, stirring until gelatin is dissolved. When mixture begins to thicken add celery, pimentos and cabbage cut in desired pieces. Turn into a mold, chill, cut in squares or any desired shape and serve on lettuce with No-Egg Mayonnaise Dressing (See Page 18 for recipe). This recipe serves six people.

SIXTEEN



CARNATION MILK IS ECONOMICAL

Cake

CHOCOLATE LAYER CAKE

½ tsp. salt
2 cups flour
1 tsp. vanilla
½ cup Carnation Milk
½ cup butter or substitute
4 eggs
½ cup water
1½ cups sugar
2 tbsp. boiling water
2 tsp. baking powder
2 sq. unsweetened chocolate

Dissolve chocolate in the boiling water. Cool. Cream butter, add sugar gradually, creaming constantly. Add the chocolate. Beat yolks until thick and lemon colored. Add them to the creamed sugar and butter; then add the liquid and the sifted dry ingredients. Add flavoring and vanilla. Beat the whites of the eggs until stiff and cut carefully and lightly into the mixture. Turn into 2 greased layer cake pans and bake in a moderate oven 30 to 35 minutes.

SUNSHINE CAKE

5 egg yolks
1 cup sugar
5 egg whites
¼ tsp. salt
¾ cup flour
½ tsp. cream of tartar
1 tsp. orange or lemon extract

Beat the yolks of eggs thoroughly. Sift flour twice, sift sugar once. Beat whites until foamy, add cream of tartar and beat until stiff. Add sugar lightly, add beaten yolks, then add flavoring and cut and fold in flour. Bake about 50 minutes in a moderately hot oven. This recipe serves twelve to fifteen people.

DOUGHNUTS

2 eggs
1 cup sugar
½ cup Carnation Milk
1½ tbsp. butter or substitute
1 tsp. salt
½ cup water
½ tsp. cinnamon
4 tsp. baking powder
2½ to 3 cups flour

Cream the butter or substitute, add the sugar, eggs and milk, diluted with water. Mix and sift dry ingredients and combine mixtures. When stiff enough to roll, put on floured board and roll to one-fourth inch thickness. Cut with a doughnut cutter. Fry in deep fat, and drain on brown paper.

Doughnuts should come quickly to the surface, brown on one side, then turn and brown on the other side; avoid turning more than once. This recipe makes thirty-two doughnuts.

TWENTY-ONE







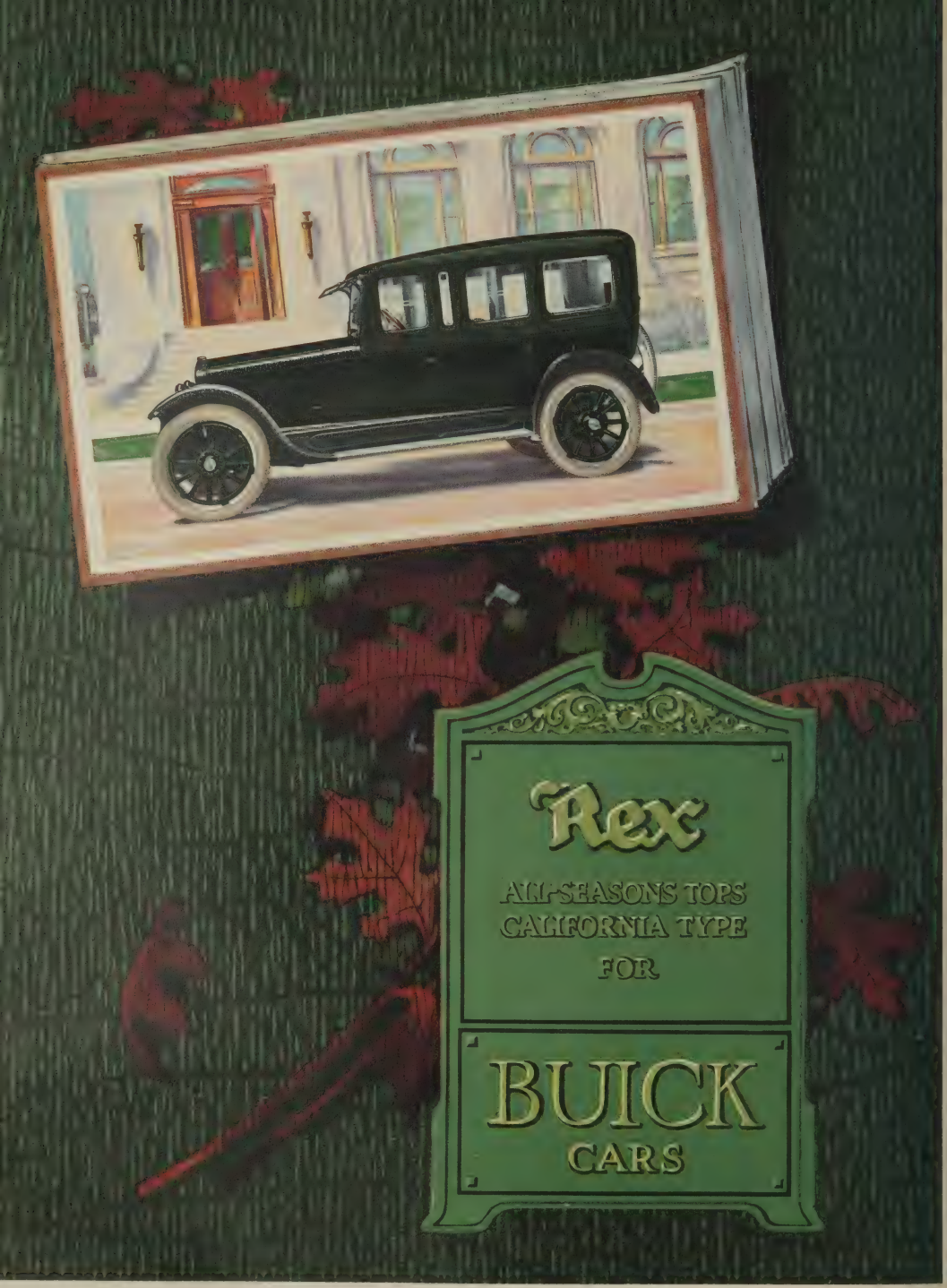
Note the appetite appeal as portrayed in the above specimens taken from the Carnation Milk Recipe Book. Produced by Walton & Spencer Company, Offset Specialists, Chicago. Courtesy of Carnation Milk Products Company.





A Striking Cover Design

THIS FRONT AND BACK COVER SHOWS THE GRACE AND ELEGANCE OF COLOR MADE POSSIBLE BY THE OFFSET PROCESS.
PRODUCED BY WALTON AND SPENCER COMPANY, CHICAGO, FOR C. G. CONN, LTD., ELKHART, INDIANA



Another SPECIMEN OF OFFSET PRINTING *made by*
WALTON AND SPENCER COMPANY, REPRODUCED THROUGH
COURTESY OF REX MANUFACTURING COMPANY, CONNERVSILLE, INDIANA

Printing House Craftsmen, Past and Present

BY HENRY LEWIS BULLEN

THE first Club of Printing House Craftsmen owes its origin to the initiative of Melvin O. Menaige, then a salesman for Bingham Brothers Company, of New York. Mr. Menaige, having received some encouragement from the superintendents and foremen of a few New York printing plants, issued an invitation to a dinner, which was held on the night of September 2, 1909, at the Broadway Central Hotel, New York city. At this dinner, after Mr. Menaige had explained the object of the meeting, a committee was formed under the chairmanship of J. C. Morrison, of the Wynkoop Hallenbeck Crawford Company, out of whose labors the first club speedily developed. Mr. Morrison was the first president, and he and Floyd A. Wilder were the leading minds in the venture, piloting the club through its early career with much success.

The second club was formed in Philadelphia in 1910, and owes its origin to the initiative of Frederick L. Bingham, of Bingham Brothers Company's Philadelphia house. In 1913 Perry R. Long, then president of the Philadelphia club, initiated the movement which resulted in the organization of the International Association of Printing House Craftsmen, of which he became the first president. There are now thirty-six clubs affiliated with the national association. During the thirteen years since 1909, the printing house craftsmen have earned recognition as one of the three most influential factors in the industry. The other two are the United Typothetæ of America and the international printing trades unions.

Whatever other commendable work the unions and the U. T. A. may be doing, their chief purpose is that of defense against each other. The printing house craftsmen, having no interests which could antagonize the other associations, is the only body which may, if it wills, work in an entirely altruistic spirit for the advancement of the industry and the welfare of those engaged in it. Having no selfish objects, the craftsmen may, if they wish, combine with one or both of the other two associations in carrying forward projects beneficial to printing and to printers. Occupying this favorable position, the question presents itself: How will they use it?

The printing house craftsmen have among them men of the greatest ability in the printing industry. In any industry production and selling are the objectives. The craftsmen are responsible for production. The extent, cost and quality of the product depend upon specific knowledge and varied experience applied with talent and vigilance. Having this knowledge, experience and talent, a printing house craftsman may or may not have selling ability. The proprietor of a printing house, if he has selling ability or is shrewd enough to surround himself with effective salesmen and plant managers or foremen, may succeed — as is frequently the case — in operating his business profitably, though he has no close intimacy with that part of management which relates to production. Such a proprietor might be a hatter by trade, and yet make his printing house profitable; but the printing house craftsman must have specific knowledge of and experience in printing. He is indispensable. The proprietor who was a hatter may be succeeded by one who is a tailor, who might also make extra good profits from the printing house, but a printing house craftsman must be succeeded by a printing house craftsman, or the profits of the business will vanish. The principles of selling and of business administration are more or less general in all industries, but those of production are highly specialized, differing greatly in different industries.

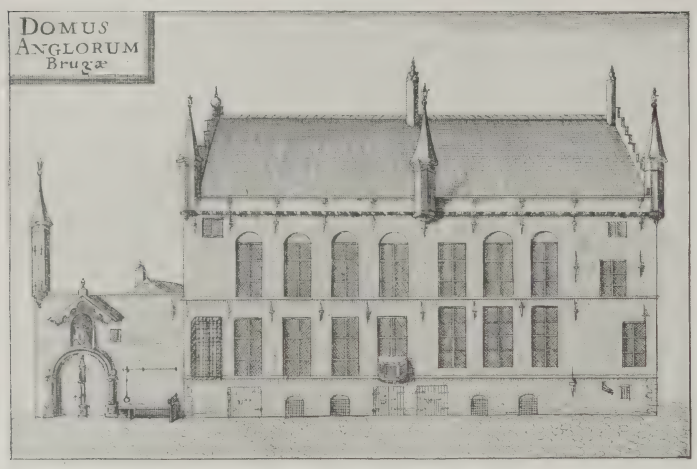


A view of Stationers Hall, London, home of the Printers' Guild of England from 1674. The Worshipful Company of Stationers was established in 1403, and chartered in 1556, having in the meantime become the Printers' Guild. This illustration was reproduced from the original drawing made by Joseph Pennell in 1888, now in the possession of the Typographic Library and Museum.

The ideal proprietor is both a high craftsman and a high salesman. The ancient guilds of printing house craftsmen insisted upon this combination of talents. In the Great War, Lloyd George and Clemenceau proved that they had broad administrative minds. They employed Foch to gain the victory. It is conceivable that Foch might have taken the place of Lloyd George or of Clemenceau, and have filled it with success, but it is not conceivable that either statesman could have successfully supplanted Foch. We make great statesmen and great business men out of all sorts of human materials, but generals and printing house craftsmen must be scientifically trained for their work. In the final analysis they are both indispensable.

What, then, may we expect from the Foches among the printing house craftsmen? Have they not the ability to do great things for printing and printers, if they have the will? The most encouraging sign of the movement is the growing appreciation of the fact that its educational value must depend upon the interchange and development of ideas and knowledge within the membership. A membership which can not be assembled except to see some sort of vaudeville performance

may be amused, but will never advance anything except the prosperity of the entertainers and restaurateurs. The aim of each club and of the international headquarters should be to develop thinking, speaking and writing talent among the membership. It is not a bad thing, perhaps, that most men are afraid to speak in public, judging by the mental caliber of many who are not afraid; but many craftsmen who are capable of instructing their fellow craftsmen and others, debar themselves from this service by deferring to a timidity which the majority of the world's greatest orators have experienced at the outset of their careers. This timidity can only be overcome by making the attempt to address the membership. The most important duty of a president is to encourage and develop whatever talent a club may possess, within its membership, just as a commander of a regiment develops the prowess and proficiency of his men and officers. This is a much better method than bringing in outside talent. If the craftsmen would do great things for printing, they must be independent of outside thinkers and speakers. Make each club a debating society; only in this way will the talent of the membership find means of expression, and only in this way will the association of the clubs be enabled to exert a powerful influence in the industry.



The House in Bruges of the Merchants' Guilds of England, of which William Caxton was governor for many years before he began printing. Bruges is within a short distance of Ypres and its Cloth Hall, which is shown in the illustration on the opposite page, and Caxton's business was to sell English wool and buy Flemish cloths on behalf of the Guild of Mercers, of London, of which he was a member.

The International Association of Printing House Craftsmen indicated its strength surprisingly last year in Chicago, where the second annual convention was held. The event was celebrated by an exposition of machinery used in printing and the allied arts. This was a great success, and the coming similar exposition in Boston will be equally successful. For the purposes of advertising the international association and demonstrating the executive capacity of its officers, these exhibitions have served a good purpose, but to maintain and increase their prestige, the craftsmen must do something more important than being successful showmen. They must initiate or support beneficial reforms of a permanent character, one big thing at a time, until it is conceivable that their organization may become the leader and arbiter in the greater problems which confront the art and industry.

The International Association of Printing House Craftsmen, composed of the executives of our larger printing plants, has the ability and occupies the most favorable position from which to advance the status of printing house apprentices. Here is work worthy of their ability and energy: To perform an act of justice to the apprentices, on one hand, and a work of economic necessity on the other hand. There is little hope for the apprentices until the U. T. A. and the I. T. U. coöperate in their behalf. The members of the U. T. A. have listened to floods of oratory on behalf of the apprentices, year by year for a long time, yet comparatively few journeymen printers could claim to have been instructed in printing at the expense of the U. T. A. That association maintains an excellent high school of printing in Indianapolis, than which there is no better in America, but its daytime students are usually sons of printers or others who aim to be executives and who can afford the tuition fees. Instruction in the evening, we believe, is free to the apprentices and journeymen of Indianapolis. This is the only U. T. A. school. The printing schools of the Carnegie Institute, in Pittsburgh, and the Wentworth Institute, in Boston, are all that printing schools should be, but no printers have a voice in their management or contribute to their support.

The master printers of America, with a few honorable exceptions, are seemingly oblivious to the benefits they would derive from better instructed journeymen, and are therefore indifferent to the education of their apprentices, and are unwilling to pay for their instruction, while declining to give them instruction in their own printing plants. The I. T. U. has a well conceived correspondence course of instruction for registered apprentices, but the fact that the course is managed by one man — an able and conscientious man — indicates that its use is not so extensive as might be wished. The printing departments in municipal vocational training schools are working in the main on the wrong material. If there is to be effective instruction, the students need to be those who are actually employed in the industry, and the industry must instruct them at its own expense. In our opinion the craftsmen's clubs, working unitedly, could cause schools of printing to be established in each of the larger cities, to which both the typographical unions and the master printers would contribute, which would do justice to the apprentices and prove to be a profitable investment to their employers. If the craftsmen's clubs are to be something more than excuses for festive meetings and the imbibing of second-hand knowledge from casual lecturers, they must have a program — and what matter other than be-



Membership Token of the Booksellers' and Printers' Guild of Haarlem, Holland, issued in 1674 to Hendrik Harmensz. The emblems are Mercury, the god of science, commerce and the arts, with implements used in printing and bookbinding.

friending the apprentices already in the trade can they find worthier of their ability and energy? Craftsmen's clubs in Philadelphia, Newark, San Francisco, Baltimore and in one or two other cities have already shown some public spirit in behalf of the better education of printers.

After the craftsmen take a guiding hand in the education of the apprentices, other important works will confront them. Who so competent to effect the standardization of international shop rules governing both employers and employees, as those whose duty it will be to enforce them? Who so competent to settle the standardization of paper sizes and of catalogues as those whose duty it is to produce printing efficiently and economically? Who so competent to arbitrate between proprietors and wage earners as those whose duty it is to be the intermediaries between both groups day by day, loyal and sympathetic to both, and with full knowledge of the point of view of each?

By assuming such an influential position in the industry, the American craftsmen will be following in the footsteps of the crafts guilds which from time immemorial until the invention of the steam engine not only governed their own industries but were the rulers of most of the cities of the Old World.

From the beginning of printing until the end of the eighteenth century the industry was governed everywhere in Europe by guilds in which the membership consisted of masters, journeymen and entered apprentices. Under guild rule every member was a craftsman. The master's son could not assume control of his father's printing house unless he had served a stated term as apprentice and produced at the end of the term a piece of work of sufficiently good quality to satisfy the guild that he was a competent journeyman. The apprentice invariably lived with his master's family, and the master was careful, of course, in the selection of the apprentice, that he would be a fit companion for his own children. This necessary precaution in selecting the apprentices had much to do in establishing the high public esteem which the printing profession enjoyed until the guild system of industrial control was destroyed by the introduction of the steam engine and the factory system of employment. The guild regulated prices and wages and hours of employment. Underselling and overcharging were alike prohibited. It compelled papermakers, typemakers, inkmakers, pressmakers and other manufacturers to sell their wares at uniform prices to the guild members. It compelled all transactions and agreements to be recorded on its books, prohibiting and punishing secrecy. The guild had the power to punish. No printer in a guild could get employment or enter into business without the consent of the guild. If one master printer infringed the right of another, or was unjust to a journeyman or an apprentice, the guild adjudged the case and its decision was final.



Membership Token of the Printers' Guild of Antwerp, of which Christopher Plantin was a member. Reproduced from the token issued to Jan Knoop in 1723.

Each industry was self-governing. One form of punishment was to prohibit a master printer from having an apprentice if it was found that he was persistently unjust to the apprentice. If a master printer died and his widow married a person who was not a guild member, that person was not permitted to work in or in anywise control the widow's business. The result was that such a widow usually married within the guild, not unusually a journeyman who had been an apprentice of her first husband. The apprentice, of course, frequently married his master's daughter. Many celebrated printers became proprietors in this easy and pleasant way.



Cloth Hall of the Guild of Cloth Workers and Cloth Merchants of Ypres, formerly the capital of Flanders, and for several centuries the greatest cloth market in Europe. It contained, besides the offices of the Guild, a great banqueting room and a market room. The front of the building was 460 feet long. The central tower housed a peal of bells. This, the most beautiful of guild halls, built during the thirteenth century, was utterly destroyed by German artillery in the Great War.

Under the beneficent, democratic guild rule there were few disputes about wages or hours; and the proprietors were more uniformly prosperous than they have been under the competitive system of the nineteenth century, when power-driven faster presses made their owners greedy, caused them to break up the guilds, to employ child labor, to treat apprentices unjustly and to hate their competitors, with whom under guild rule they had dealt in a brotherly spirit. Within the last few years the opinion is gaining ground among thinking men, conversant with the history of the guild system, that the discredited competitive system, which has estranged master and man and made each master more or less the enemy of another, must be replaced by a guild system of industrial government, modified to suit modern conditions, the foundations of which must ever be, as it was in the first three centuries of printing, the carefully selected and properly instructed apprentice. Invariably in the published laws of the various guilds, the first article, following the preamble, relates to the selection and teaching of the apprentices. "The child is father of the man," as Wordsworth wrote, and so we may say that the apprentice is the father of the journeyman and the master printer of the future.

The guild system gave Europe for several centuries the only stable form of government it enjoyed. In the medieval period the rulers of various nations, as a rule, had no revenue other than that which they derived from the produce of their landed estates, forests or mines, or by the plunder of conquered enemies. The system of national taxation is of comparatively recent origin. The ruler of a nation in medieval times rarely had any money available for making or improving roads or defenses, building ships, financing armies or paying policemen. He was simply the most powerful individual in the nation, and

less powerful members of the aristocracy, also deriving their incomes from the produce of landed estates, were bound by custom to furnish and provide the ruler with certain quotas of armed men and of ships in case of external or internal war. The nation had then no revenue from taxation, other than certain unimportant imposts levied upon foreigners entering a country by sea or by land. This condition made the government of nearly all the cities a more or less voluntary act of the citizens. The first step in this voluntary government was taken by the craftsmen and the merchants, each occupation forming an association for mutual protection in the first instance and subsequently for self-government. When this movement began in medieval Europe is not known, but in the twelfth century the guilds of craftsmen and of merchants were rapidly taking over the governments of cities and towns.

The guild method of city government was democratic. Each guild elected annually a representative to a board of aldermen (eldermen), which selected from among themselves a mayor or burgomaster (city master), sheriff, clerk and other officers. The aldermen levied taxes, made ordinances, provided courts, erected and fortified defensive walls, made streets, trained the citizens for defense or for war, and in every way provided for the well being of the city. Thus the guilds, during the Dark Ages, when history was almost dumb, gave the sole security to life and property in the centers of population throughout Europe.

The interesting fact to us is that these stable municipal governments were composed entirely of craftsmen, each of whom had passed from apprentice to journeyman and to master craftsman, and that these men asserted and maintained their liberties and grew in wealth while the rural population, living and working on the estates of the aristocracy, were in a condition of serfdom, made to work for the proprietors of the land without wages and liable to be sent into military service at the order of the proprietor. In the larger cities each trade had its guild. In the smaller towns one guild sometimes embraced all trades, or two or three trades might be joined in a guild.

London is the only city in which guild government survives, and there in a very limited way. The center of its government is the famous Guildhall, in which annually representatives of the ancient guilds nominate two of their members to the positions of Lord Mayor and High Sheriff of the city within the bounds of the ancient walls. In London twelve great guilds and sixty-two minor guilds survive, most of them possessing richly furnished halls. These surviving guilds are held together by the revenues of real property which they have acquired during the course of centuries, sometimes by purchase but more frequently by bequests from members. In 1904 these revenues were found by a parliamentary commission to be almost four million dollars, most of which is expended in charities. The London guilds maintain more than two hundred almshouses, housing about three thousand persons, and about fifty schools, educating about ten thousand pupils.

Ancient custom, fortified by ancient law, still devolves upon certain of the London guilds important trade functions. The Guild of Fishmongers, one of the wealthier, occupying a magnificent hall, undertakes the inspection of fish offered for sale in the wholesale markets. The Goldsmiths fix the standards of purity of the finer metals, and furnish the authorized punches which must be used on each piece of plate to indicate its quality. The Apothecaries grant or withhold all apothecaries' licenses. The Ironfounders protect the public against false weights, and the Gunmakers from defective firearms. Finally the Worshipful Company of Stationers, the oldest surviving association of printers, issued all copyrights of books and prints from 1662 until 1912. However, these guilds now exist mainly as social and philanthropic societies, preserving the ancient customs and festivals. Each of the great halls has its banqueting room and costly dinner plate. Some of the guild schools, established as charities, give a complete free collegiate education, not to poor students, but to the children of the well-to-do members of certain guilds — and all members of the present London guilds are well to do.



The Guildhall of London, which has been the center of government of the city of London since 1411. The present building was erected by the Crafts Guilds of London in 1666. In it the representatives of the few surviving guilds, including the Printers' Guild, assemble to nominate the Lord Mayor and High Sheriff of London. The banqueting hall is the most famous of its kind in Europe. It is 153 feet by 48 feet, and 55 feet high. The Lord Mayor has a residence here, and holds a court as in ancient times. The building contains many valuable works of art and memorials of the ancient city.

Since the guilds lost their authority in industrial matters, the most active among the survivors is the Worshipful Company of Stationers, established in 1403 by those who made books with pens before types were invented, and sold such books and all kinds of writing materials. The guild formed in 1403 by the stationers has taken into itself an earlier guild of limners, that is, illuminators, which had been established earlier than 1357. After the introduction of printing in England, and the consequent non-employment of transcribers, the printers gained control of the Company of Stationers, but did not change its name. Thus this is the most ancient association of printers in existence. In 1556 the guild received a royal charter, giving it complete authority over all the printers in England and prohibiting non-members from printing. No printer could thereafter lawfully print a book without having previously obtained a license at Stationers Hall. In 1662 the copyright system superseded the license system, and from that year until 1912 every book printed in Great Britain was required to be "entered at Stationers Hall." This guild also published Bibles, almanacs and school books for the general advantage of its members.

The first history of this guild of craftsmen printers was written in 1582 by Christopher Barker, the king's printer at

that time. He explains how the printers and the stationers (booksellers) came together:

In the time of Henry VIII. there were but few printers, and those of good credit and competent wealth, at which time and before them was another sort of men that were writers [inscribers], limners of books and diverse things for the Church and other uses, called Stationers, which have and partly to this day do use to buy their books in gross [in sheets] of the said printers, to bind them up and sell them in their shops, whereby they well maintained their families.

Gradually the actual stationers were eliminated as the printers themselves undertook to bind and sell the books. Records of accounts and minutes of the meetings of this great and wealthy guild have been preserved from the beginning, and constitute the most intimate history of a guild now extant. The guild consisted of a Master, two wardens, a court of assistants, the liverymen (master printers entitled to wear the robes or liveries of the Company) and the freemen (journeymen who have passed the examination after completing their apprenticeship). The master printers were so called because they were masters of the art and mystery of printing. That was the original meaning — they did not assume to be masters of men. The journeymen were so called because, being free in the guild, they could thereafter work where and for whom they pleased, and also because, in Europe, at the end of his apprenticeship, the apprentice generally went on a year's journey from city to city, to learn the ways of printing in each, carrying with him a document which entitled him to the freedom of the guilds in the cities in which he sojourned, and, if necessary, sufficient financial assistance.

It was a general custom of the wealthier members to make bequests to the guild in their wills. In this way the Company of Stationers has accumulated a great collection of silver and gold ware, which is displayed at the formal banquets of the membership, held twice a year. The earliest gift of real estate was made in 1560. It was a residence. With the monetary bequests of four members the Stationers' School was erected and endowed. The school is in a country town, and accommodates and educates four hundred boys. There are one hundred and sixty-eight pensioners receiving pensions from bequests made for the purpose during the course of centuries. The guild paid a considerable part of the cost of the last revision of the Bible and provided accommodations for the revisers in its famous hall, erected in 1674, replacing two earlier halls which had been destroyed by fire. Within the last few years this most ancient association of printers is again getting into close touch with the higher problems which now confront the printing industry. We can not avoid the thought that the industry would have been in a much healthier condition during the last hundred years if guild rule had prevailed.

Imagine a city governed by the select craftsmen of each considerable industry and occupation in it, in which politicians had no place, and no motive prevailed other than the good of the city and its citizens! Such was the status of the great majority of cities in Europe and Great Britain from the thirteenth to the eighteenth century. History neglects to blazon the peaceful governments of these merchants and craftsmen, not because they were inefficient, but because they produced results which inspired the adage, "Happy is that country which has no history," in the sense that history concerns itself primarily with inconsequent if dreadful wars, strife of all kinds, disasters and evil things in general. It is true that, with few exceptions, the magnificent guild halls (city halls), cathedrals, universities and other public buildings which attract Americans across the Atlantic were erected under the supervision and at the expense of the guilds in the cities thus adorned, and of which they are the chief assets. Almost all the fluid wealth of Europe was in the hands of the craft and merchant guilds in the centuries of which we are writing. In these ancient cities the museums (and our own museums) testify to the superior craftsmanship of the guild craftsmen. Within the walls of the free cities there was liberty and democracy; rarely did any hereditary ruler consider it safe to reside permanently within the walls. So the kings of France lived in Versailles; the kings of England in Hampton Court or Windsor Castle. If these craftsmen could so successfully govern cities, is it beyond the capacity of our newer craftsmen to make themselves important factors in the advancement of the printing industry?

The so-called free cities of Europe, in which the guilds dominated, entered into early alliances with each other. In 1241 Hamburg and Lübeck formed a commercial union, out of which grew a great league of nearly one hundred free cities, the Hanseatic League, which maintained a navy and armed forces, which successfully protected their commerce and resisted the exactions of hostile governments. Representatives of the free cities met in conference three times a year, down to the year 1669, at which time the greater security of life and of travel brought about by the influences of education, fostered by the spread of printing, made it unnecessary to police the highways and the waterways or to enforce their trading rights with the aid of arms.

In the history of the power and good influence of the craftsmen of ancient times, our printing house craftsmen may find an incentive to take a large and decisive part in all beneficial movements affecting the printing industry. Ignoring the antagonism, chiefly centering around the wage question, which prevents the U. T. A. and the printers and allied trade unions from coöperating in good work within the industry, the craftsmen can unite them, and guide them, and perhaps in the end find a means for automatically and equitably adjusting wages to current conditions, so that all who are employed in printing may enjoy its profits in peace and harmony.

We have indicated the condition of printing house apprentices as the problem which might immediately command the attention of our craftsmen. Let them, we advise, confine their efforts in this matter strictly to those apprentices who are actually embarked in printing as an occupation. The municipal vocational schools which include instruction in printing are working on the wrong materials, except in cities where the apprentices have the privilege of attending at stated and sufficiently long periods. The plan of the School for the Printing Apprentices of the City of New York, formulated by A. L. Blue, the able director of that school, might well be adopted for schools to be maintained in all the larger printing centers. This school has done more for the apprentices and for the apprentices' employers than any other. It is now teaching about four hundred apprentices, each of whom is released from the printing houses in the afternoons for four hours a week, on condition that he attend an equal number of hours at night in each week. The most gratifying feature of this school is the eagerness with which the young men apply themselves to studies and practical work to which they have no access in the places in which they work. The secret of this eagerness is that no apprentice is admitted until he has been employed in a composing room for two years, or has earlier advanced himself to the status of one who has had two years' experience, by which time the young man has realized his deficiencies of education and of practice, and gratefully accepts the assistance of the teachers. Quite rightly, Mr. Blue declines to waste the energies and funds of the school on young folk who have not accepted printing as their life vocation.

The school is maintained by liberal subsidies from Typographical Union No. 6, of New York, and the New York Publishers' Association, and by numerous voluntary subscriptions from a large number of well wishing master printers. The school has received no assistance or encouragement from the State or city or from the Employing Printers' Association of

New York, which includes the Typothetæ, because this organization declines to be associated with the typographical union, even in this great and good work, although several members of the local Typothetæ are liberal supporters of the school. It is this unfortunate condition of mind on the part of many local Typothetæ which gives the printing house craftsmen their opportunity. We can not imagine either a Typothetæ or a union refusing to coöperate in such an enterprise, originated and managed by the craftsmen, because it is evident that the predominating feeling in each of these older organizations is the desire to do the square thing for the apprentice, and thus effect a much needed improvement in the personnel of the industry.

The coöperation of the local union is the only means the School for Printing Apprentices of the City of New York has for enforcing its discipline. There must be some one to work with the school in each plant from which apprentices are sent. Boys play truant sometimes, as boys will, as we did ourselves; and they must be watched and disciplined. In only two or three instances has it been found possible to get a master printer to coöperate with the school on behalf of his apprentices. There are more foremen who will undertake this important duty, but in general the school must rely upon the union chairman of each plant, and it is to the credit of these gentlemen that they have responded heartily. This coöperation has the effect, also, of deterring the apprentice from wandering from one employer to another. Coöperation with the local union has resulted in a rule that no journeyman printer entering New York city can get a working card until he has submitted successfully to an examination by a teacher in the school. Many incompetents have thus been kept out of New York printing houses. Although the coöperation mentioned has proved reasonably effective, how much more effective it would be if in each plant a printing house craftsman was coöperating with a school for printing house apprentices and assuming a fatherly interest in the advancement of his boys. It would be a big thing for the boys; it would be a bigger thing for the foreman or superintendent or manager. It would loosen up the craftsman's heart-strings, prove an unending source of satisfaction to him, and have a wonderful effect upon the morale of his department and upon the present and future efficiency of its personnel.

The craftsmen have the ability and the energy, and we believe they will develop the will to lead in this most important matter. Let there be no begging, except for annual subscriptions, and no compromise with any plan which is not first and last for the benefit of the apprentices already in the industry. The printing industry in every large printing center can afford to buy the plant and will support a school for printing house apprentices, following the plan now working successfully in the school in New York. The main thing is to find able and devoted managers. If these are not to be found within the clubs of printing house craftsmen we know of no other place to find them.

Foreign-Language Papers Reflect Advance of Printing

BY OUR REPRESENTATIVE

WHILE we are considering the rapid advance of the printing industry there is one phase that should not be overlooked—the progress made in the publishing of foreign-language newspapers. These publications reflect to a very large degree the character of the thought and effort that have been devoted to the work of providing the necessary equipment for producing printed matter. The suggestion came to the writer recently through a bulletin issued by the postmaster at Chicago, in which high commendation was given the work of Michael J. O'Malley, the head of the second-class postal section, under whose supervision comes the work of translating all foreign papers published in the Chicago district.

Mr. O'Malley's job is not an easy one. That tremendous institution, our United States postoffice, has of necessity laid down rules and regulations governing the different classes of postage, among them second-class, under which are included all the magazines and newspapers, publications of every kind enjoying the privileges of second-class entry. And in a city like Chicago these are many. Of foreign publications alone there are one hundred and fifty, including almost every language on the face of the earth, probably; and to some one must fall the work of reading these to see that the postal requirements are complied with. Mr. O'Malley, be it understood, does not pretend to read all these languages himself; he has a staff of interpreters, varying from six to twelve and more as necessity requires, who keep him posted; nevertheless he does read some of them, and his knowledge of the different languages and dialects is truly remarkable. It is an inspiration to sit and listen to him talk of the origin and the peculiarities of the different languages.

It would not be Mr. O'Malley's wish to have this article devoted to extolling his praises, or emphasizing his efficient conduct of the department under his control, as much as any laudation we might bestow upon him is deserved. As the writer sat in his office not long ago, talking over the different foreign-language papers published in Chicago, the one thought that seemed to be uppermost in Mr. O'Malley's mind during the conversation was the remarkable progress that had been made in the printing industry in such a comparatively short time, as shown by the fact that it is possible to have types for printing all these languages. And when we consider this thought and carry it out to its logical conclusion, we are forced to acknowledge that the progress made in printing has indeed been most remarkable.

Chicago, as is well known, is distinctly a cosmopolis. To this rapidly growing commercial and industrial center have come people from all parts of the world to find employment in the many industries within and just around the city. It is but natural that they should retain their love for their native tongues, and a desire to read their own languages. Hence, to meet their needs there have sprung up papers printed in many languages, among them Armenian, Bohemian, Bulgarian, Croatian, Danish, Dutch, Finnish, German, Hungarian, Italian, Jewish, Lithuanian, Norwegian, Polish, Russian, Serbian, Slovak, Slovenian, Spanish, Swedish, Ukrainian, Vend. Some of these papers are shown in the accompanying reproduction.

Many of these languages require distinctly different characters. But few of them can be printed with the same type. Yet our typefounders and composing-machine makers, be it said to their credit, have met the need, so that type faces and matrices are available for not only the languages mentioned here but for many others used in different parts of the world—a splendid testimony to the character of brains which have been engaged in the development of the necessary equipment for producing printing.

Truly the spread of the printed word has been marvelous, and no less so has been the ingenuity exercised in bringing to perfection the mechanical means for producing it.



A Few of the Foreign-Language Papers Published in Chicago

"The Chicago Tribune's" Development of Four-Color Rotagravure

BY OUR REPRESENTATIVE

IF the immortal shades of Gutenberg and many of the other saints of printerdom could pass through some of our modern institutions devoted to the work of spreading the news of the day among the billions of readers, what would their thoughts be? Little did they think, probably, while doing their pioneer work here on earth that the results of their efforts would spread to the extent that thousands of presses would be producing, day after day, millions upon millions of copies of magazines and newspapers, by means of which the masses could read the news of world events the day after they occurred. And little did they think that not only would countless copies of papers spread the news of the day, but that these same papers would carry pictures, many of them equal to and even surpassing the photographs from which they were reproduced. Such has been the tremendous growth and progress of printing. New developments are continually coming to the front, so extensively indeed, that one may well wonder what the next twenty-five to fifty years will bring forth.

Among the many developments that have increased the possibilities of newspaper illustration, by no means the least is that of rotagravure. When we consider the fact that the inventor of this process, Karl Klic, was born just a little over eighty years ago — May 31, 1841, to be exact — and that his first experiments in photogravure, the hand process, did not reach their successful stage until about 1875, we gain something of an idea of what has been accomplished in bringing this process to the stage where it can be used for producing a Sunday magazine supplement in colors, and in quantities running into the hundreds of thousands.

We doubt whether the full extent of the possibilities of rotagravure is realized by many of those interested in the various printing processes. It is certain that we are to see more of it as time goes on. Peculiarly suited to reproduction of photographs, paintings, etc., on the news-print paper on which our newspapers are printed, rotagravure has come into wide use for illustrated supplements, with results that have been surprising. These supplements have been confined to one color, however, until comparatively recently, when one newspaper, *The Chicago Tribune*, successfully completed experiments which made it possible to issue its special sixteen-page fiction supplement with illustrations in four colors.

The story of the *Tribune's* accomplishment is best told in a full-page announcement appearing in a recent issue, from which we quote:

"When the rotagravure process was developed the *Tribune* recognized its value, and was one of the first to publish a pictorial supplement printed in rotagravure. Before the war the best German rotagravure press that money could buy was imported. After years of expensive experimenting a new rotagravure press was built in America, according to *Tribune* specifications, which is far better than the German one. As a result, millions of *Tribune* readers have each Sunday a section of their *Tribune* devoted entirely to photographs — often reproduced more beautifully than the original merited. This makes for satisfying display of detail, texture, contour — the physical form of a subject is often more vividly evident in rotagravure than in any other method of mechanical reproduction.

"The advantages of color have always been obvious and desirable. Coarse screen halftone color plates and Ben Day manipulation of 'faked' color blocks have long been resorted to in an effort to make colorful the illustrations in the Sunday magazine section. But the combination of high-speed presses, huge circulation, and the impressionistic shortcomings of news-print paper proved altogether too formidable. 'Color' usually meant only vague approximation of the values inherent in a good painting. The call of color was insistent, imperative. It became evident that something unheard of, a process with a precedent, would have to be devised.

"And so it was, a little over a year ago, that color rotagravure came into being. Rotagravure gave wonderfully soft but accurate reproduction through an inexhaustible range of mediums, and it was evident that if color could be successfully wedded to rotagravure, the sinister entente of high-speed presses and news-print paper would be finally subdued, and color at last made accessible to the ever-growing millions of newspaper readers. *And it has been done!*

"It must be understood that the *Tribune* was not the first to conceive the idea of superimposing one color above another on a rotagravure press. Not only throughout this country but in Europe it was the next great objective in the development of the printing art. Every one knew that it should be done, but no one knew how to do it.

"An experimental press was built by the *Tribune* at a cost of many thousands of dollars. Difficulties presented themselves uninvited and unforeseen. The copper cylinders which transfer the final impression to the paper had to be ground to within two one-thousandths of an inch of a certain diameter, so special calipers were devised and patented. An ingenious press attachment was invented — a differential, so to speak — to defeat the alternate shrinking and drying of the paper in its progress through the press. A special printing frame was made to insure the transfer of each color to the cylinder in its exact relationship to the others. All these devices, basically necessary to the production of color rotagravure, are covered by patents held by *The Chicago Tribune*.

"Representatives of the *Tribune* have gone to Europe to study color photography, artwork and inks for use in connection with this unique printing process. Improvement in every phase of our new and better form of color presentation will be sought constantly."

The Chicago Tribune may well be proud of its achievement. The success of its efforts is shown in the special supplement appearing in its issue each Sunday. The experimental press is attracting great attention in the exhibit at the Pageant of Progress being held on Chicago's Municipal Pier as this issue goes to our readers.

"IL RISORGIMENTO GRAFICO"

There is hardly a more pretentious graphic publication in Europe than the above, which is issued monthly at Milan, Italy, by Raffaello Bertieri. Each issue is a pleasure to behold, but the last January number (reaching us rather late) is specially noteworthy because of its surpassingness in get-up. Among the examples of graphic work, running from the plain to the highly ornamental, are some half a dozen pictures that would be well worth framing.



A FEW EXAMPLES OF ADVERTISING TYPOGRAPHY & DESIGN PRODUCED IN THE BUNDSCHO SHOP · CHICAGO



LL WORKS of taste must bear a price in proportion to the skill, time, expense & risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest. They are attended with much less profit to the artist than those which everybody calls cheap. A disposition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the decay and destruction of arts and manufactures

—*RUSKIN*

THE INLAND PRINTER · CHICAGO
AUGUST · 1922



The Greatness Which Endures

Ever since the world began, to one austere quality men and nations have ceaselessly aspired.

With eyes fixed beyond the foreground of temporary triumphs, men seek the greatness which endures.

In statecraft, in art, in literature, in science and in industry, the goal is eternally the same.

Superficial brilliancy, the might of a moment, is cheap and plentiful enough.

Profound achievement, the leadership which lasts, is lone and priceless as the stars.

Every day of every year a builder rises whose work bears the promise of greatness.

Generously, those of his own little circle hail him as the new leader of his kind.

With the same suddenness which marked his ascent to distinction, his powers apparently wither and decay.

This failure of the near-famous—this gulf between promise and proof, is one of the tragedies of human endeavor.

But even while it sincerely pities his passing, the world counts his talents of little worth.

The brief success, the single and sensational effort, never is sufficient evidence of genius.

Only by sustained achievement over a period of years is the title to greatness established.

Once in a generation, perhaps, the unmistakable leader of destiny appears.

Boldly, his work forces itself in upon the consciousness of the world as masterful, fundamental, unique.

No amount of denial or doubt or detraction, no testing passage of years, dim his original greatness in the slightest.

Steadily, the evidence of his genius grows, and the renown of his name grows with it.

The whole eager sentiment and support of the world unite triumphantly behind him.

The world applauds his leadership, but more than his leadership it applauds the fixed and final quality of his work which makes his genius permanent.

It applauds the dependability of his powers, the assurance that it can definitely count upon them as a standard for the whole world to follow.

Applauding the leader, the world applauds itself—the undying fire in itself which lights the age-old quest for enduring greatness.

Great names of all time, in every sphere of human effort, all know the reward of eminence and all bear witness to the eternal truth.

The genuine leader cannot die. His fame is immovable and immortal as the rocks. He lives steadily on, he survives while lesser lights rise and fall, because the power of his work is permanent.

Greatness inevitably endures. Enduring achievement alone is great.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN

Division of General Motors Corporation

CADILLAC



The Standard of the World

A reduction of one of Cadillac's Saturday Evening Post Advertisements

TOBEY



Home Decoration

The many homes we have decorated have been for people of varied tastes. For each of these a fitting personal motif has been evolved.

The versatility of our decorating staff is unlimited in creating such motifs that are still only interior embellishments of the architecture.

The successful culmination of the decorator's ideas has been largely due to the co-operation of the furniture, curtain and rug departments of the established and responsible Tobey organization. Our corner window on Wabash Avenue shows one way in which a living room can be artistically arranged.

The Tobey
Furniture Company
CHICAGO · NEW YORK

Thursday's
FOOT NEWS
from
HANAN'S
By
Lady Fashion

HAVE you seen the New Spring Shade of Chiffon Hosiery? It is called *Polo Gray*, and is specially on sale at our State Street Store at $1.95. Just the thing to wear now!

SO many people have gratefully acknowledged the convenience of our new Wabash Avenue store, corner Madison Street. It *is* a relief, isn't it, to get away from State Street traffic once in a while?

LOADS of new Spring ideas are arriving every day in shoes, hosiery and accessories for both Women and Men. *Keep posted*—make it a point to come in and see them!

HANAN & SON

FOUR STORES

State Street, *corner* Washington
Wabash Ave., *corner* Madison
334 Michigan Avenue, *south*
(*For men*) 24 Dearborn St., *south*

Actual size reproductions of single-column magazine and newspaper advertisements

Nash Leads the World in Motor Car Value



Six Touring $1390

THE secret of Nash success and the reason for the vigorously growing volume of Nash sales is the sound and substantial value of the car, whether you measure it by the materials of which it is fashioned, or the shapely beauty of its body, or the high resale price it commands when you do finally come to dispose of it.

FOURS *and* SIXES

Prices range from $965 to $2390, f. o. b. factory

NASH

NASH SALES COMPANY
2000 Michigan Avenue
CHICAGO: Telephone Calumet 2000

A zinc reduction of 3-column 120-line newspaper advertisement

Advertising Needs Time to Develop Opportunities

Give Advertising Time: That is the thing it needs most.

The advertising agency is the precocious infant among the professions. One of the oldest agencies in New York prints on its letterhead the date of its founding, and that date is 1869! Think of it—almost ten years after the Civil War; and the boys of the Civil War are still alive among us.

Law traces its ideals and traditions back to Moses; but even Law is not free from missteps. The physician takes his Hippocratic oaths, and Hippocrates lived 400 B. C.

Yet it was only yesterday when doctors discovered that bad teeth can cause anything serious. Is it fair to expect perfection in a profession that counts only a single generation to its credit? Should it occasion surprise when even a well-laid advertising campaign goes wrong? Is it any wonder that workers whose chief raw material is human nature should have to confess that they cannot always tell in advance just how that raw material will act?

We are learning. We have just passed through one great cycle of inflation and deflation. We know now what happens to the automobile business, and the shoe business and the perfumery business when prices go up like a rocket and come down like a stick. How much wiser counsellors to our customers we shall be when another cycle swings around. How much better we shall be able to read the signs of the storm, having passed through one such tempest.

Do you remember the references in English novels to those old law firms —solicitors—in which sons have succeeded their fathers to the third and fourth generation? Each new generation of lawyers has handled the affairs of the new generation among its clients, dealing out counsel based on records which run back for a hundred years or more. There is no reason why advertising agencies, too, should not outlive their founders and the successors of their founders, growing wiser with each generation and gathering a priceless possession of recorded experience.

Think of an advertising agency in 2020 being able to turn back in the records to 1920 and say to its clients: "In the Fall of 1920 this happened in silk, and this happened in leather and this happened in wheat, and the selling problems which followed were so and so. The present situation has certain aspects that are similar; and the recommendations which we are presenting are based on a recognition of that fact."

We are gaining experience; we are growing more and more valuable as advisers every year.

Don't expect the impossible.

Give advertising time.

Published by the Minneapolis Journal, in co-operation with The American Association of Advertising Agencies

A zinc reduction of 4-column 163-line newspaper advertisement

Freshly manicured nails, *every day,* without a moment's buffing

For lasting loveliness, simply brush the nails with Glazo



For the cuticle, this dainty new Massage

Now you can have freshly manicured nails every day, without daily bother with pastes, powder, and buffer

Simply brush your nails lightly once or twice a week with Glazo, the smart new liquid polish. No buffing is necessary, and for five to seven days your nails will have the beautiful, glowing lustre which Good Society demands.

Have Glazo applied after a professional manicure to protect the nails and prolong their gloss.

Glazo Cuticle Massage, used with your orange stick, quickly softens and perfects the cuticle, removes stain from under the nail, and corrects the harmful effects of harsh acids or cutting.

Just these two items, obtainable at any toilet counter, will give you a perfect, week-long manicure in five brief minutes. Ask for them today

GLAZO

Here's new charm for your hands

New beauty secrets you'll be glad to learn have been made into a dainty booklet—we'll mail you free. Just send your name and address. The Glazo Company, 31 Blair Ave., Cincinnati, Ohio



Glazo Liquid Nail Polish, with Remover, 50¢; Glazo Cuticle Massage, 50¢; or the two in a Combination Set, $1.

A zinc reduction of 5 x 7 inch rotogravure advertisement



EASE



You will find in the Wills Sainte Claire an Ease never experienced before in all your motoring—an amazing Ease in attaining and maintaining speed, in floating over the roughest roads, in taking the sharpest turn.

An amazing Ease in driving on the long day's run of the tour or in the heavy traffic, Ease in parking and turning—an Ease incomparable that marks the fullest measure of motoring comfort and the fullest achievement of motor car design.

This should interest you. Hundreds of men and women who had ceased to drive their own motor cars are now driving the Wills Sainte Claire, because this incomparable Ease has given them a new thrill and a new sense of luxurious motoring.



C. H. Wills & Company, *Marysville, Michigan*

WILLS SAINTE CLAIRE

Motor Cars



© C. H. W. Co.

A zinc reduction of 5¾ x 8 inch magazine advertisement

"All the World's a Stage"

[and all the people who are not playwrights would like to be]

WHAT sort of an age are we living in? Hectic? Some people call it hectic, others restless, still others plain mad.

Whatever sort of an age it is, it is one that demands amusement of every conceivable sort; tolerates instruction, lives on music (good and bad) and generally requires a deal of attention in its diversions..

So all *good* newspapers devote much space to amusements, music, literature, art and kindred subjects, mixing the artistic and the inartistic in a jangling potpourri, leaving it to the individual taste of the reader to distinguish the point of interest.

The Saturday edition of the EVENING AMERICAN is famous for its treatment of such news. A sparkling section is devoted to it each Saturday, including among other features—

DEVRIES *and* MUSIC

EITHER fine musicians have no time to study writing, or fine writers have no time to study music. In any case, there are few, *very* few, men who write about music interestingly and instructively. Herman Devries is one. He *knows music*, and his criticisms and general writing combine high literary quality with depth of feeling and profound knowledge of his subject. Mr. Devries is an exclusive contributor to the Evening American, and to know Chicago's splendid contributions to the world of music, you *must* follow him.



The REEL FAMILY, ROB *and* VIRGINIA

What "The Optimist" is to the spoken drama, these two keen observers are to the silver screen. And it isn't just the Rialto they cover; it is the whole big city of Chicago, wherever good motion pictures are shown. Their criticisms are accurate and interesting, and above all *complete*. (A word about advertising, although it is not supposed to be mentioned here: The Motion Picture Calendar of the Evening American is a complete directory to the best theatres in the city, and is consulted every day by hundreds of thousands of movie fans.)

The PICTURES *are interesting, too*

Stars of the silent and spoken drama are pictured each Saturday in the amusement section, together with interesting items concerning their lives and profesional attainments.

And every day the MOVIE PAGE

Rarely a day passes that Rob Reel or Virginia Reel does not review some new picture, telling you what it is in plain, everyday language.



The SPOKEN DRAMA

Dramatic criticism to the first-nighter is very much like baseball criticism to the fan. The baseball fan will sit through a hot scrimmage, see every play that is made, and then turn *first* to the story of the game when he gets his paper. Your first-nighter turns to somebody else's criticism of the thing he saw, and woe betide the critic whose views are at variance with his own! So pity "The Optimist," who "does" the Rialto for Evening American readers. He can write only what he thinks, and if we all thought alike, perhaps we wouldn't have any shows at all! But for *all* the news of *all* the shows, good, bad and indifferent, "The Optimist" is a most important man to know.



The NEWS *of* NEW BOOKS

There's a vast difference between a book "criticism" and a book "review." The first is just what it implies—somebody's criticism of what somebody else has done. The latter is a *news story* about what someone has done, and the *criticism* is left to the reader. If you follow the critics, you follow a groove of their making. If you follow the *reviews*, you follow your own bent, read what *you* like to read and not what someone *says* you will like. So it is the *news about books* that you find in the Evening American, well written and timely.

WILL HOLLINGSWORTH *writes about* ART



Our great Art Institute is said to be the most unappreciated spot in Chicago. Perhaps that is because so many people think anything artistic is necessarily "high-brow." Wrong. An Italian ditch digger will stand in awe of a marble masterpiece, while a rich sojourner on the Drive will pronounce Corot like a vegetable. Will Hollingsworth is an artist as well as a writer, and his column in the Evening American is doing much to create interest in the plastic arts among Chicago's millions.

WHAT'S GOING ON *in town*

An interesting feature of the Saturday edition of the Evening American is a complete calendar of the ensuing week's amusement events. Care is taken to omit no item from this calendar which would impair its completeness, and readers of the Evening American are thus provided each week with a full list of what is going on in town.

These are additional features which go to make the EVENING AMERICAN a *good* newspaper. Frank, unbiased treatment of the news of the arts and amusements which instruct and entertain appeals strongly to a large percentage of the EVENING AMERICAN'S over 1,200,000 daily readers

A zinc reduction of full newspaper page designed for Chicago Evening American

MARSHALL FIELD & COMPANY

THE STORE FOR MEN

A Separate Store in a Separate Building



Men's Dressing Gowns and Robes

Are Coming Into More General Use

NOWADAYS a summertime beach scene is lively with color. The average man is no longer satisfied with an old mackintosh thrown over his bathing suit. He regards a Bath Robe or a Beach Robe as a necessity, and he is fast coming to the same attitude toward Dressing Gowns for house wear or travel.

Knowing this, we have taken pains to include in our assortments of Men's negligee apparel something for every masculine taste and for every degree of luxury or economy.

What is current on the sands of Deauville or Ostend, what is favored by the exclusive shops of London and Paris, what is distinctive at fashionable beaches along our own Atlantic coast, all these find representation in our select display.

Foulard · Shantung · Camel's Hair
Awning-Striped Flannel · Club-Striped Wool Taffeta
Oxford Cheviot · Terry · Velours

SPECIALTY CLOTHING · FOURTH FLOOR

The David Zork Company

ANNOUNCE THE OPENING OF THEIR NEW FURNITURE GALLERIES · MICHIGAN AVENUE AT LAKE STreet CHICAGO

Announcing the opening of

Silbermann-Sayers Book & Art Shop

WE will carry a large assortment of foreign and domestic publications on Art & Decoration, Lettering, Colored Ornaments, Posters, Prints, Architecture, Artists' & Drawing Material, and a choice selection of general good books.

The works of Alastair, Brangwyn, Dulac, Gauguin, Maxfield Parrish, Leo Putz, Howard Pyle, Rackham, Franz v. Stuck, Wyeth, Zorn, Zuloago, will always be well represented.

Our shop will be open from 8 a. m. to 8 p. m., and we cordially invite you to browse around among the art treasures conveyed to us by authoritative reproductions.

By your frequent visits we hope to develop our shop as a rendezvous of lovers of Art and Literature. Will you give us the pleasure of greeting you soon?

BENJAMIN SILBERMANN · ALFRED H. P. SAYERS

118 EAST ONTARIO STREET AT NORTH MICHIGAN
ABOUT THREE BLOCKS NORTH OF THE RIVER

ONCE OR TWICE A YEAR

Once or twice a year—or oftener—almost every business wants a piece of printed matter turned out that ought to be a little better, a little finer, a little higher grade, than the usual run of its literature has to be.

An annual announcement, some special circular, booklet, folder, series of advertisements, carrying a special message or appeal, or directed to a special group; something with a lift and character to it that starts some new thought about you and your business, or revives an old one pleasantly.

That is precisely where Bundscho can help you, from the first sketchy plans down through the layout work and the typesetting to the finished job. It's right in his line; one of his specialties. As an advertising typographer he knows how to put all the strength and beauty of type into this work. A letter, or a telephone request, will bring someone to talk it over with you.



J. M. BUNDSCHO · Advertising Typographer
58 East Washington Street, Chicago

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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NOTE.— *Here in our tenth instalment we take up the step that is all too often taken as the very first step in the planning and production of direct advertising, namely, the illustrating of it. The ideal is often hard to approach in many lines, and so we find it here. As we have suggested in this series, the ideal method of planning direct advertising for ourselves or for our clients is: First, preliminary analysis, showing* LACK OF CONTINUITY *in so much direct advertising as compared with other forms of advertising. Second,* THE LIST *to be approached, its importance, and its compilation. Third, the physical classifications and their applications. Fourth, the consideration of* RETURNS *from various physical classifications. Fifth, the* INTERRELATION OF DIRECT ADVERTISING *with any other publicity, and with business in general. Sixth,* FINAL ANALYSIS OF MARKET, *and* PLANNING OF THE CAMPAIGN, *including the evolution of the preliminary idea, from the mental angle. Seventh,* PLANNING THE UNIT OR UNITS *from the* MECHANICAL *and* PHYSICAL *aspects. Eighth, planning* THE OUTSIDE *and* THE COMEBACK *to be used with the different units. Ninth, we are ready to write the copy for the unit or units, and now after writing it, or coincident therewith, we plan the* ILLUSTRATING OF THE UNIT OR UNITS, *which we now take up.*

Illustrating Direct Advertising

In the early days of direct advertising, speaking from the printer-producer's standpoint, the planning consisted largely of the making of an elaborate "dummy" or "illustration," which was supposed to sweep the sale into the seller's pocket. We might say that in those days the illustration was the plan. You learned that the man who had the final say on the campaign, so-called, had a penchant for marine views. Then you gambled a goodly sum of money on the nearest thing you could get to a Reuterdahl marine view. The more colors the artist could work into the "illustration" (oftentimes confined entirely to the covers of booklets, catalogues, folders, etc.) the more press time you would get if you sold the direct advertising to your prospects.

Almost two decades of buying direct advertising have convinced the writer that this method of planning has not entirely died out. And there is a fundamental principle back of it, let us hasten to admit. One of the world's famous writers and editors, a man who, we understand, is not an artist and can not draw anything, has immortalized the sentence: "One picture is worth a million words — if it is the right picture." Therefore those planners and producers of direct advertising who fell back on the picture-dummy were appealing to the prospect in the most convincing way — pictures. Their chances for success were in proportion to the effectiveness of their illustration.

The trend today, however, is to plan a campaign, as we have set forth in earlier articles, then build the unit slowly step by step, and finally make the necessary illustrations as the last part of the preliminary work.

In many ways this instalment is of more importance to the printer who would become a producer of direct advertising than any which have gone before. Almost from the beginning the newcomer into the field will face the query, "Shall we have an art department?" The purpose of the art department is to make the illustrations for the campaigns which are sold, and to draw up the "ideas" which are offered in campaigns.

One might as well admit that there are more people capable of handling the "word" side of planning direct advertising than there are leaders in the art field who can illustrate what is written.

An artist is necessary in the planning of effective campaigns, the writer will admit, but he does not feel that the printer-producer should build up a mammoth art department and switch from the sale of printed matter to the sale of artwork. There are too many specialists in the field of art today who can do a better job, and just as it is logical for the manufacturer to use the services of an outsider in the production of direct advertising, so it seems to me that the far-seeing printer-producer will plan to make use of specialists in the field of art for whatever illustrations are needed in the planning and production of direct advertising.

There will be instant need, however, for an artist-visualizer when a printer starts an advertising service. Suppose you draw up a preliminary plan for a house-organ and a series of four-page letters for the Blank Manufacturing Company. Before going ahead, the Blank people are almost sure to say: "Now suppose you give us an idea of how they will look when finished." This means you must draw up your suggested physical forms in sufficient detail so the man without experience in artwork and printing will know how it will look. This compares with the architect's plans after the specifications have been agreed upon. When this plan has been O. K.'d it is not necessary to expect the architect or his draftsman, who "visualized" the house or factory, to go out and carry the brick and mortar and build the structure. Therefore, once a visualization has been accepted, it is in order to get that visualization produced in finished form in whatever manner seems best. For instance, the client might be a collar manufacturer who desires to have use for the finished illustrations of a Leyendecker. Or, it may be that the individual who visualized the physical form will be the better person to make the finished drawings.

So those producers of the past who pinned their hopes on dummies were following out the principle that a picture has more appeal than words. But the artist's hand in supplementing the work of compositor, machine-operator and pressman is not restricted to pictures. The artist can help the printer in other details, including headlines, retouching, special borders, arrows, color spots, colored backgrounds, and the like. The

entire subject of pictorial and color display, as we see it, comes under the head of illustrating direct advertising, and let us now consider these points.

First let us consider the matter of hand lettering used for headlines, titles, outside appeals of all kinds, and often for subheads, signatures, and the like. I am not one of those who say that the printer's own direct advertising should be produced entirely with printed types, rules, ornaments, borders, illustration to a piece of direct advertising. On the original the name of the printer and his address were inserted in one line flush with the rest of the page, adding six more words to the hand lettering that was used. This folder-enclosure, printed on distinctive paper, the first fold showing an eagle in mid-air, as well as the words, "high-class bunk" (all with lower-case letters), had possibilities, but, in our opinion, too liberal use of the illustration idea has weakened the effect.

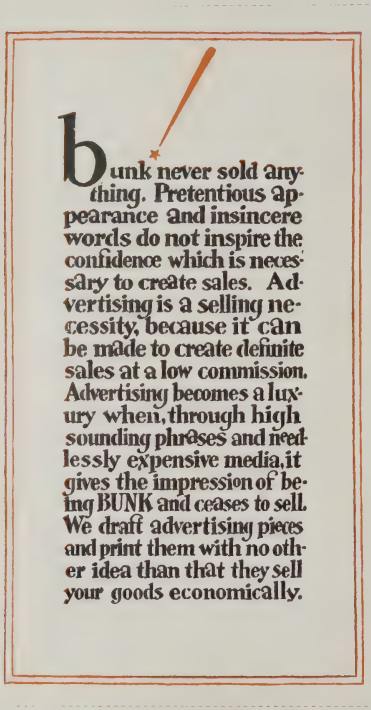


FIG. 1.—Facsimile reproduction (with name of printer omitted) of the inside of a small envelope enclosure issued by a producer of printing. It illustrates the excessive use of hand lettering. Distinction has been gained at the expense of legibility.

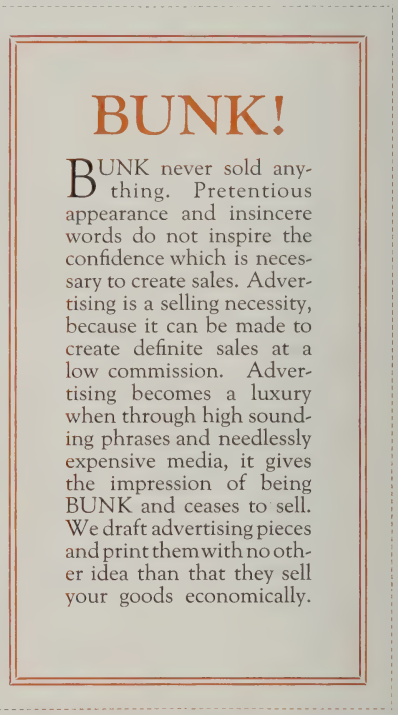


FIG. 2.—The copy used in Fig. 1 reset in type. Compare this treatment with that of Fig. 1. It may have less attention value, but it is much easier to read. Hand lettering of the heading "bunk" and the artist's exclamation mark would have given this piece sufficient distinction.

and so on. Nor do I think it should be entirely of artwork. W. Livingston Larned, a famous artist, and likewise a well known writer on direct advertising, has said: "Use type if the artist's endeavor fails to incorporate charm, character, animation — pictorial value." Then he adds an afterthought which should be memorized by all users and producers of direct advertising: "If there are more than fifty words, straight type is advisable." As against this, read what Gilbert P. Farrar, a typography expert, a former printer, has to say on the same subject: "Many all-type advertisements would be materially improved by the use of several 'spots' of hand lettering. And there are many advertisements whose message is materially weakened by the use of too much hand lettering."

Look at Fig. 1, it is a facsimile reproduction of the inside page of a small envelope enclosure appeal of a Pennsylvania printer. Here you see some seventy words, all hand lettering, compressed into a space of 2¼ by 4½ inches. Compare this with the same words, reset in type in Fig. 2. This is a striking example of the overuse of hand lettering, of having too much

Now for an example of the good use of hand lettering, and indicative of its illustration value. Fig. 3 reproduces a page from the March, 1922, issue of *The Thumb Tack*, the house-organ of the Artists' Guild of Southern California. The heavy letter example of No. 7, shown on Fig. 3, would be entirely out of place in a direct advertisement of which the predominant idea was daintiness, elegance or refinement. These latter could be better expressed by No. 1. No. 7 suggests rugged strength, or slow plodding power, such as we find in a heavy motor truck. In No. 6 there is the suggestion of medieval painstaking care and exact workmanship. This type of lettering has been used by Stevens-Duryea to express this idea, also by Gruen Guild watches and Aeolian pianos. No. 5 has been used by collar advertisers, seeming to express the idea of style and starchy stiffness. No. 4 says in effect "Do it now," and No. 8 says "Wait."

"Why use hand lettering at all? These effects can be approached with type," says one printer-producer. Let me quote one of your most expert craftsmen of type, Frederic W.

Goudy. "Hand lettering is demanded," says Mr. Goudy, "in places where the artistic sense is better served by it than is generally possible by the use of set and fixed type forms. When harmonious with the type it is intended to accompany it becomes a decorative element. The artist has the opportunity of shaping his letters with more freedom, of placing them where he likes and spacing them more exactly than type allows."

Next to hand lettering we come to the use of color and color spots in direct advertising. These are usually the work of the artist, and in any event a part of the illustrating.

The simplest form of artist's work, the color spot, is admirably used in a folder produced by the Carlson-Dawson Printing Company, Moline, Illinois. The three color spots were printed in red, yellow and green, with the following words overprinted in black: "One Year Old," "Three Times Bigger," "And Still Growing." The border, made up of a repetition of swastika ornaments, was printed in bronze. The inside of the folder contains a brief history of the firm and a convincing statement of the firm's ability to produce fine work. This piece is thoroughly dignified, yet strong in attention value. It would stand out among a large number of printers' appeals.



FIG. 3.—A page from *The Thumb Tack*, the monthly house-organ of the Artists' Guild of Southern California, showing how the artist can help in illustrating in another way than by pictures. Here are ten examples of hand lettering which at best can only be approached by types. Lettering by John Coolidge.

Fig. 4 shows specimens of two simple mailing slips utilized effectively by the *Solon Economist*, of Solon, Iowa, a weekly newspaper. These simple pieces produced business for the publisher. Note how "stock" cuts have been effectively utilized in these pieces to give a pictorial value to the simple message.

The combined use of retouching, phantom drawing and arrows for clarification, all the work of artists, is brought out in an eight-page two-color folder produced by the Fletcher-Ford Company, of Los Angeles, for the Ensign Carburetor Company of that city. The center spread of this folder is used by the Fletcher-Ford Company as the illustration part of a folder advertising its own business to other possible clients. The illustration is a halftone reproduction of a carburetor in which the above mentioned resources of the artist have been brought into use. The tie-up of the illustration with the message is easy. Advertising is referred to as "the carburetor of modern business," and the inside main spread was headed: "Is your business engine missing?"

In instalment number eight of this series we gave you the rules of one specialist in preparing "the outside"—using that word to include the outside of the mailing envelope or other container, as well as the cover of booklets, catalogues, and so on—which should be read again in connection with what we shall now bring out on illustrating the outside.

Fig. 5 is a very good example of a well planned *series* of illustrations for the "outside" of small folders. This series was planned and produced—as well as mailed—by the Pierce Printing Company, of Fargo, North Dakota, for the Northwestern Mutual Savings & Loan Association of that city. To quote R. W. Hobbs, of the advertising service department of the Pierce company, the series "represents an effort to avoid the typical bank advertising of the 'Work and Save—for you never know when you will be broke'—guild. The five pieces were intended to show the positive and pleasant side of saving money. The first folder covered the complete savings plan of the company—this is 'The Four Roads to Prosperville.' The others took up in detail some one part of it."

These five pieces express better than many words how an artist's drawing can be made to improve the appeal of a piece of direct advertising, yet how that illustration may be planned so as to increase the effect and still save money. Compare the first with the other four. All are made from one drawing, with the exception of the footsteps which are added in each of the last four, and the change of the percentage paid, at the top of all.

The titles of the folders are hand lettered in each case, of course, but a splendid thought of continuity has been obtained, a decrease in cost for drawings and illustrations, and a general pleasing effect, by planning the illustration as you would plan the campaign itself. Each was mailed in a white wove envelope with merely the title and "11 Broadway, Headquarters."

This series brings out another point in pictorial and color display. No. 1 was on blue stock, printed in blue and Persian orange. No. 2 was on white paper, with the same two colors. No. 3 was on a buff-brown paper with a brown tone of ink. No. 4 was on green paper with reddish-brown ink. No. 5 was on tan paper with cerise ink. Thus we see the use of paper as one of the colors in attracting the attention of the prospect. Commenting on the results of this campaign the Pierce Printing Company says: "In a statement recently issued by the clearing house here in Fargo, it has been found that the Northwestern Mutual Savings & Loan Association, the institution for which these folders were issued, has shown a greater gain in savings than all the other banks of Fargo combined. This record is a direct tribute to the effectiveness of these and other direct-mail pieces which we have prepared for the savings and loan association. It is also an undeniable tribute to direct-mail advertising for banks, for fully ninety per cent of this institution's advertising appropriation is spent in direct-mail work."

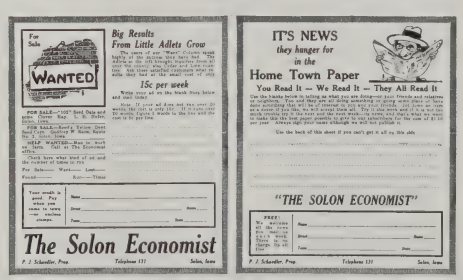


FIG. 4.—Two small enclosures which have proved effective. The proper use of relevant stock or syndicated cuts is here shown.

Paper has been called the body of direct advertising and ink the voice. The work of the Strathmore Paper Company in its "Grammar of Color," as well as the work of the American Writing Paper Company in its booklet, "The Use of Color," and that of many other ink and paper firms, makes an extended comment unnecessary as to the value of color in direct advertising. Color is not always to be desired, of course. In our

seventh instalment we gave an example showing how too extensive a use of color hurt the sale of some cheap bulbs. On the other hand, one Chicago mail-order house issued two editions of its catalogue, both identical as to text matter and illustrations, but in one edition the illustrations were all printed in the natural colors of the articles or products, while in the other they were all printed in black. These two books were picking up coins and the phrase: "There's Money in This for You." Often a finely prepared piece of copy is wasted by a generality in picture form. The same idea *pertinently* tied up with the business advertised might, on the other hand, be just the right picture. For some one business (or where cost is a vital factor and an original picture could not be bought) the stock cut just referred to might be used.

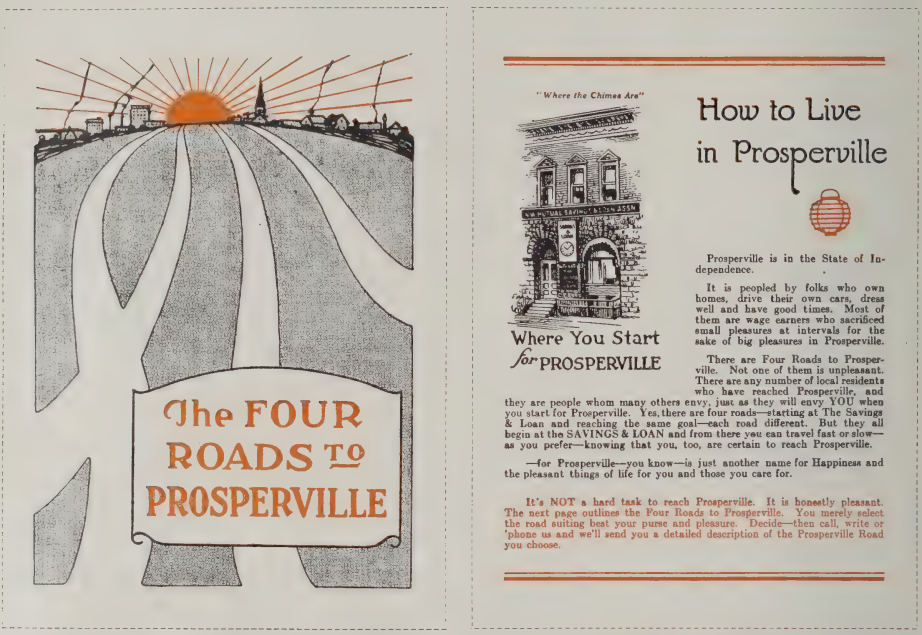


FIG. 5.— Front cover and one inside page of the first of a series of folders produced by the Pierce Printing Company, Fargo, North Dakota, for the Northwestern Mutual Savings & Loan Association of that city. All pieces of this series were the same in design, but the copy and color scheme were changed. Read review in the text.

mailed in equal numbers to different lists, though as nearly as could be discovered to the same class of buyers. The edition with the colored illustrations sold fifteen times as much merchandise as the one printed in black only.

A big seed house corroborated this test by a test page on a certain bulb, a colored insert cleaning out their stock, a black and white page selling only about one-half as much. Color will not always multiply the results by two or by fifteen, but it is a powerful factor in attracting attention. Intelligent planning of the illustration, the use of "paper as part of the picture," has done much to increase the number and kinds of colors used in direct advertising.

Color spots, arrows, special borders, and the like, are frequently used to draw the eye of the reader to some desired offer, free booklet offered, or return card which should be utilized.

In conclusion, let us remind you of the last of Brisbane's famous phrase: "— if it is the right picture." Not every picture, nor any picture, will do; it must be the right picture. All too often a "stock" or "syndicated" picture is used merely because it is a picture, and as a result the finished piece does not produce. Not that stock or syndicated pictures can not be used at times — we have referred to them in Fig. 4, for example. To be specific, you may have a picture of a hand

What is the right picture is something which can only be decided in each individual case, but this principle should help: The picture must help to attract *relevantly* the attention of the prospect and consciously or unconsciously help to turn that attention into interest, as set forth in our ninth instalment. In short, the picture, border, color spot, paper color, or other illustration must supplement or complement the copy, design and general appeal, otherwise it should not be used.

PRACTICAL HINTS

1. When a man who is not a professional copy writer finds it necessary to write a piece of advertising copy, this expedient almost invariably will be helpful:

Mentally shape what you want to say. Write it. Then strike out the first paragraph. Nine times out of ten the copy will be stronger for the deletion. Try it and see.

2. An interesting way to determine whether prospects who receive pieces from your direct advertising campaign are reading them, even though they have not yet responded, is to misspell a word along toward the end of the text in one of the pieces. You will be surprised how many prospects will call your attention to the error and thus open the way for correspondence which possibly may be turned into business.—*Faith, House-Organ of the Printcraft Press.*



From the Original Painting by Fletcher C. Ransom

THE LAST LOAD

Reproduced and Published by The Geriach-Barklow Company
Joliet, Ill., U. S. A., and Stratford, Canada

THE LAST LOAD

"THE LAST LOAD" tells its own story more graphically than can any pen. It is haying time. The sweet smelling crop has been cut and cured. It has been raked into long windrows and piled into miniature stacks. Then, since the weather is never to be depended on in haying time, the farmer and his men have hustled to get the hay into the mow. Late in the day dark clouds foretell an early storm. Now the men work feverishly. Finally, the last haycock has been loaded, and then comes the race for the barn. The wind is rising. There is dampness in the air. Even the horses feel the need for haste and break into a gallop as they reach the top of a knoll. Just as the big drops begin to fall, with a rush the load goes into the barn. The race has been won.

Fletcher C. Ransom, who so vividly portrayed this epic of the farm, is himself country born and bred. He has lived the scene he depicts and has thus been able to grasp the spirit of man's conflict with nature. Leaving his home on a Michigan farm at the age of nineteen, he studied at the Chicago Art Institute and later at the National Academy of Design in New York. His first work was that of an illustrator, his drawings having been published in all the leading magazines. Later he took up the serious work of painting, and few excel him in the portrayal of incidents of common, everyday life. While his technique is entirely different, there is something in his dramatic handling of simple subjects that suggest some of Millet's most famous works.

JOB COMPOSITION

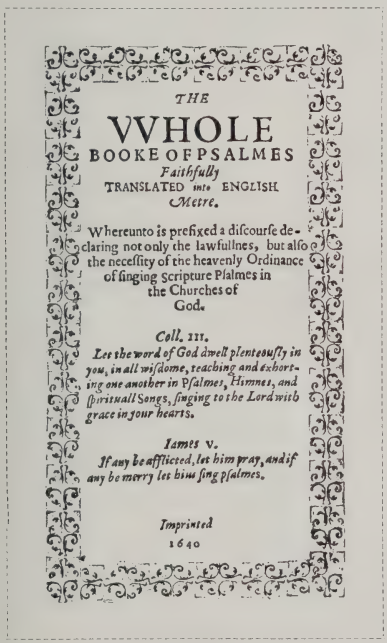
BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

The Progress of Typography in America

"That suite, madam, is a Queen Anne," suavely relates the well informed and efficient furniture salesman. "It is characterized by light and dainty form and a preponderance of curves. The legs are cabriole, the skirts invariably curved, and the only form of decoration employed is this shell carving. If you want the utmost of daintiness and refinement to be reflected by your dining room, you'll make no mistake in selecting Queen Anne. If, however, you desire something more sturdy-looking and quaint, this William and Mary suite might please you better. It is wholly different, as you can see. The style was introduced into England in the seventeenth century upon the accession to the throne of Queen Mary and her Dutch consort, William of Orange," and so on, and so on, he talks.

Even a layman outside the furniture business, particularly if he has a bent for art or a love for the beautiful, finds considerable interest in the study of the various styles of furniture design and structure developed by craftsmen of different periods who endeavored to reflect in their work the spirit and feeling of the time in which they worked. Study your history and you will learn that during the reign of Louis XV. in France life was luxurious and gay. The furniture of the period, known as Louis XV., reflected the spirit of the time; it was ornately carved and gilded, and was supremely comfortable. With the accession of Louis XVI. and his simple mannered queen, Marie Antoinette, there followed an immediate reversion to more simple forms in furniture design.


THE
VVHOLE
BOOKE OFPSALMES
Faithfully
TRANSLATED *into* ENGLISH
Metre.

Whereunto is prefixed a diſcourſe declaring not only the lawfullnes, but alſo the neceſſity of the heavenly Ordinance of ſinging Scripture Pſalmes in the Churches of God.

Coll. III.

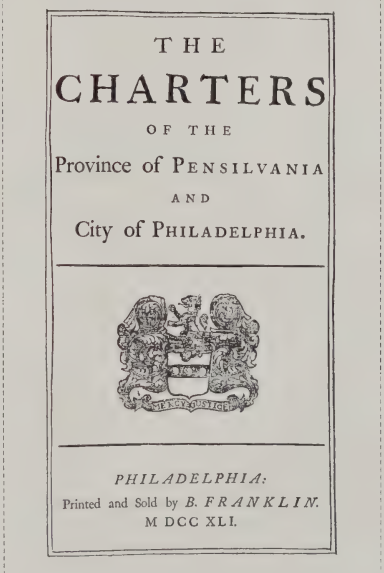
Let the word of God dwell plenteouſly in you, in all wiſdome, teaching and exhorting one another in Pſalmes, Himnes, and ſpirituall Songes, ſinging to the Lord with grace in your hearts.

Iames V.

If any be afflicted, let him pray, and if any be merry let him ſing pſalmes.

Imprinted
1640

Fig. 1.


THE
CHARTERS
OF THE
Province of PENSILVANIA
AND
City of PHILADELPHIA.

PHILADELPHIA:
Printed and Sold by *B. FRANKLIN.*
M DCC XLI.

Fig. 2.

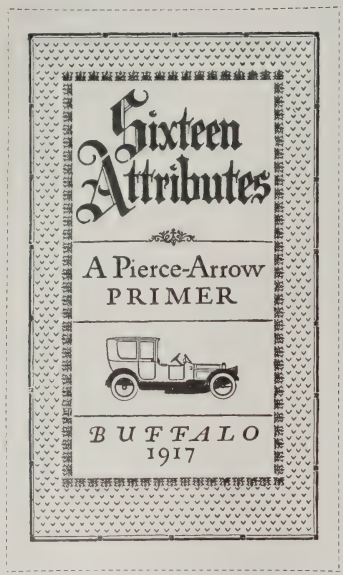


Fig. 3.



Fig. 4.

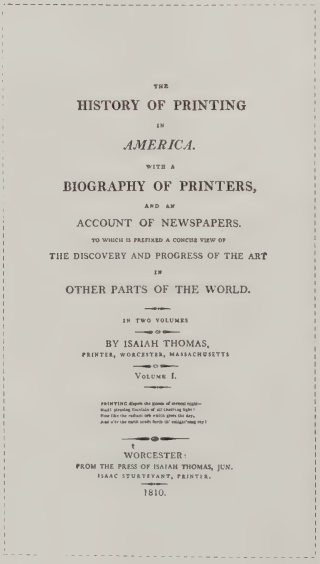
as numerous warnings of things to avoid.

Certainly this big, fine issue of THE INLAND PRINTER, chronicling, as it does, the progress of the art of printing as a whole, is the proper place for a consideration of styles of display in vogue in our country at different periods since Stephen Daye printed his first book at Cambridge, Massachusetts, in 1640.

Our first style — and at the outset let us state space limitation forbids anything except the broadest of divisions, necessarily sometimes covering a long period—was that of the first English inhabitants of America and is quite properly designated Colonial. Its chief characteristic is quaintness — as we of today look upon it, of course. Lacking the artistic quality, the refinement and dainty finish characteristic of the work of Aldus and other early printers of note, it has natural simplicity and human interest. It has, further, an unexplained and inexpressible charm that appeals strongly to many printers of the present time. Indeed, when executed with modern type and utilities, the style is subject to beautiful and interesting effects, and is frequently so adapted by leading present-day

It is not the contention of the writer that typography and furniture afford a parallel. Indeed, in one respect there is a marked difference: Furniture makers of today pattern their chairs and tables after those of the originators of the different period styles, all hundreds of years old. They are not good unless authentic copies. In contrast, the quite distinct styles that have marked the course of typography are not practiced at this time. Indeed, a reversion to some of them would be a dire calamity.

However, we should know our craft, but are we, as typographers, as well versed in the characteristics of the various periods of typography as the informed furniture salesman? Offhand, can you name the dominating features that distinguished the typography of 1885? It was awful — do you know why? Could you, if called upon to execute a booklet that would have a quaint and oldish look, apply to it a Colonial treatment? Certainly, to hold your place at the case you need not know these things, but they help, for out of the past there are ideas that can be made use of today, and besides they serve


THE
HISTORY OF PRINTING
IN
AMERICA.
WITH A
BIOGRAPHY OF PRINTERS,
AND AN
ACCOUNT OF NEWSPAPERS.
TO WHICH IS PREFIXED A CONCISE VIEW OF
THE DISCOVERY AND PROGRESS OF THE ART
IN
OTHER PARTS OF THE WORLD.

IN TWO VOLUMES

BY ISAIAH THOMAS,
PRINTER, WORCESTER, MASSACHUSETTS

VOLUME I.

PRINTING (Inspir'd the genius of strong lungs—
Wou'd groaning Hercules no'er cheering light?
Now like the radiant sun which gives the day,
And o'er the earth unrolls the indulging ray!

WORCESTER:
FROM THE PRESS OF ISAIAH THOMAS, JUN.
ISAAC STURTEVANT, PRINTER.
1810.

Fig. 5.

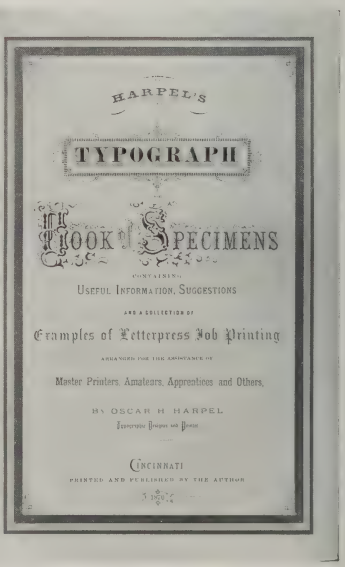


Fig. 6.



FIG. 7.

craftsmen. On the other hand, when executing the style many printers will justify their forms carelessly and even bend and batter the rule borders to make them crooked, the more faithfully to approximate the work of the colonist craftsman, who, perforce, worked with imperfect material.

In passing, reference was made to the first book printed in English America and executed by Stephen Daye in 1640. The title page of this book, in miniature, is shown as Fig. 1. While Benjamin Franklin, the patron saint of American printerdom, worked a century later, his typography falls in the class of the Colonial. Indeed, our modern adaptations of the style are closer in appearance to the work of Franklin than to that of Daye, as will be seen upon reference to Fig. 2, the title page of a book executed by Franklin at Philadelphia in 1741.

Caslon Old Style is the ideal type face for the rendition of Colonial typography, because Caslon types and ornaments were extensively used by Colonial printers. An occasional variation is obtained by the use of text — true Gothic — for the important display, although in our search among examples of the work of Franklin and other Colonial printers we failed to find a specimen set in other than Caslon or the old style roman face quite similar to it although crude. Another characteristic, as will be noted by reference to the Franklin page, is the parallel rule border and the use of cutoff rules between sections of the design, joining the border at the sides. Ornaments, when employed, are relatively large, as on the Franklin page.

Figs. 3 and 4, the cover and title of a booklet produced in 1917 for the Pierce-Arrow Motor Car Company, although hand lettered, illustrate possibilities for unique effects through the adaptation of the Colonial style on present-day printing. Its appearance could be approximated with type.

From a typographic standpoint — that is, type and its use — the nineteenth century, at least the major part of it, was without note. It can not be said that any progress worth while was made until near its end; indeed typography, at least so far as display is concerned, sank to its lowest level, within the memory of many men now living. A marked change, however, came early in the century; the practice of the art leaned more toward utility and away from art. The "modern" style of letter had been designed and the picturesque old romans, such as Caslon, were discarded. Fig. 5 is a title page of the time, it being reproduced from a copy of Isaiah Thomas's history of printing, published in 1810. A characteristic of the style is the "long and short line" manner of arrangement and the use of "catch word" display, by which such connections as "of the," "by the" and the like occupied lines by themselves between lines of more important words set in larger type. The aim seems to have been to give every line distinction and to make as many lines as possible out of the copy. Another thing, title pages were set almost if not wholly in capitals, a particularly bad feature in view of the fact that authors were so verbose. While the style persisted, plague that it was, until near the close of the century — on formal work at least — it contributes no practical help to the craftsman of today.

About the middle of the century we find another marked change; ornate, floriated, fancy type faces came into vogue. We find them in great variety in all manner of shapes, covered with ornamentation and with all manner of flubdubs attached to them. That abomination, the shaded letter, had its inception here. Type faces that printed letters which appeared to be formed by blocks of wood — bark and all — were hailed with delight, judging from the extent of their use. Doubtless the

NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS

I BEGAN printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages, & of the earlier printing which took its place. As to the fifteenth century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found

FIG. 8.

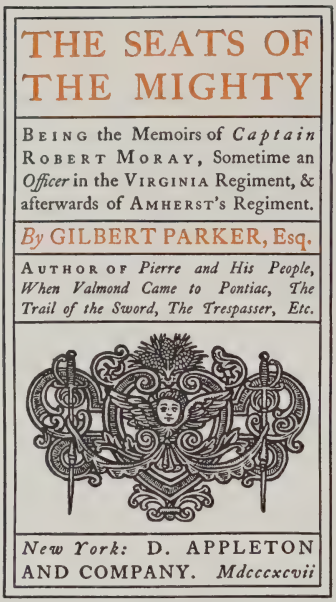


Fig. 9.



Fig. 10.

typefounders and the printers were endeavoring to keep pace with the sign painters. It was awful, but just to show you to what depths the noble art of letter design had fallen we are showing the title page of a printers' manual, "Harpel's Typograph," published in 1870 (Fig. 6). The page was printed in black, red, green, yellow, blue tint and gold.

The next mile-stone in the typographic march — which had been backward, a retreat, since early in the century — is the period of the eighties. Here we find the fancy types and flossy ornaments handicapped by a most extravagant use of rules, intricately patterned. These were the infamous rule-twisting days. In the opinion of the writer, this period constituted the Dark Age of the art. A characteristic example of the prevailing mode of display is the circus poster page, reproduced in miniature as Fig. 7. The original was of four pages, 14 by 21 inches. The writer counts the compositor and designer of this atrocious thing a friend and, if we recall aright, it required close to three weeks to get it ready for the press. There is a moral, but no constructive lesson in the work of this period.

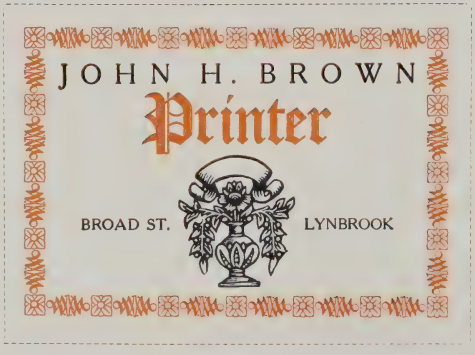
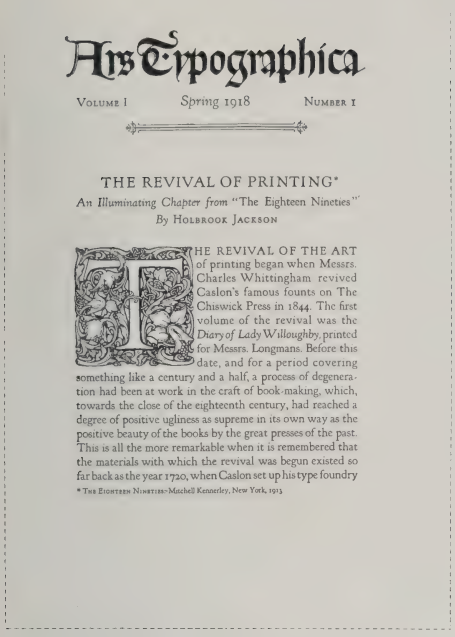


Fig. 11.

Now for the renaissance! Near the close of the nineteenth century William Morris, of England, a distinguished exponent of strength and simplicity in art but not a printer, declared that no good printing had been done since 1550. To make good on his assertion by doing good printing, he established, at the age of fifty-seven, the Kelmscott Press. In his "Aims in Founding the Kelmscott Press," Morris stated: "I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they would be easy to read, and should not dazzle the eye or trouble the intellect of the reader by eccentricity of form in the letters. It was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type."

All of Morris's books were printed from two faces of type. First came the Golden series, said to be modeled after the roman letter of Jenson of Venice (1470), but smaller, firmer, bolder and with some traces of gothic mannerisms. The roman types then being cast by the typefounders were relatively thin and weak,



Ars Typographica

VOLUME I *Spring* 1918 NUMBER I

THE REVIVAL OF PRINTING*

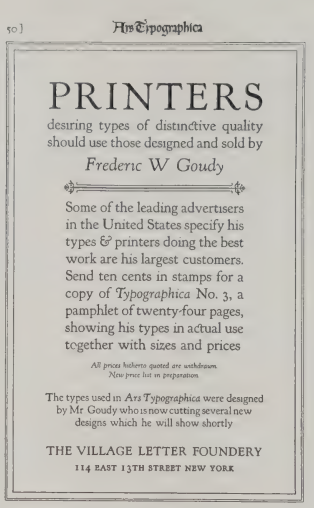
An Illuminating Chapter from "The Eighteen Nineties"

By HOLBROOK JACKSON

THE REVIVAL OF THE ART of printing began when Messrs. Charles Whittingham revived Caslon's famous founts on The Chiswick Press in 1844. The first volume of the revival was the *Diary of Lady Willoughby*, printed for Messrs. Longmans. Before this date, and for a period covering something like a century and a half, a process of degeneration had been at work in the craft of book-making, which, towards the close of the eighteenth century, had reached a degree of positive ugliness as supreme in its own way as the positive beauty of the books by the great presses of the past. This is all the more remarkable when it is remembered that the materials with which the revival was begun existed so far back as the year 1720, when Caslon set up his type foundry

* THE EIGHTEEN NINETIES—Mitchell Kennerley, New York, 1913

FIG. 12.



50] Ars Typographica

PRINTERS

desiring types of distinctive quality should use those designed and sold by

Frederic W Goudy

Some of the leading advertisers in the United States specify his types & printers doing the best work are his largest customers. Send ten cents in stamps for a copy of *Typographica* No. 3, a pamphlet of twenty-four pages, showing his types in actual use together with sizes and prices

All prices hitherto quoted are withdrawn. New price list in preparation.

The types used in *Ars Typographica* were designed by Mr Goudy who is now cutting several new designs which he will show shortly

THE VILLAGE LETTER FOUNDERY

114 EAST 13TH STREET NEW YORK

FIG. 13.

full of sharp hair lines, dazzling to the eye and especially irritating when weakly printed on smooth paper. While this sturdy roman was his favorite type, he used, also, Troy type of eighteen points and Chaucer type of twelve points, each modeled upon the form of round gothic letter preferred by fifteenth century printers. A page relating to Morris, and characteristic of the style of his work, although not executed by him, is shown (Fig. 8).

While the work of Morris was not accepted as a model for general use, it was, nevertheless, the cause of a revolution in the manner of type display and, particularly, in the character of the typefounder's product. Instead of the delicate and inartistic type faces and ornaments of 1890, the specimen books soon revealed strong, handsome types and borders.

The leader in the advance in America was Will Bradley, who, unlike Morris, was a practical printer. He was more, however; Bradley was a poster artist of rare ability when he established the Wayside Press at Springfield, Massachusetts, in 1896. There he published "Bradley; His Book," a unique publication for artists and printers, on which he employed Jenson, Caslon and Bradley and later, Satanick, the American version of Morris's Troy type. Fig. 9 is a product of the Wayside Press, an example of Bradley's work of the period. In 1898 Bradley discontinued his Wayside Press and combined the print shop with that of the University Press, at Cambridge, Massachusetts. Here he continued the fine work. Later, in an endeavor to introduce a new style of typography, the prominent feature of which was profuse ornamentation, he is said to have impaired the strength of his following. So distinctive is the style, however, so striking and full of character, that we consider it of enough interest to justify a good showing. The cover (Fig. 10) and the business card (Fig. 11) are representative of Bradley's work of the time, which, we assume, represented a commercial rather than an esthetic endeavor on his part. It was the result of his employment in an attempt to promote a revival of the Chap Book style of typography. The motif was adapted from the English Chap Books of the eighteenth century, which were structurally quite Colonial and were featured by coarse wood-cut ornaments and illustrations.

While perhaps the most conspicuous figure in the field of typography during the late nineties and the first few years of the twentieth century, Bradley did not single-handed lift the art from the slough in which it had been mired for so many years. The period was prolific of typographers of pronounced ability and high ideals; De Vinne, Jacobi, Updike, Rogers, Cleland, Benton, Kimball, Goudy, Goodhue, Winchell and others felt the urge and contributed notable achievements. The ideas of Morris and Bradley were merged with those of these notables of the craft, the result being the accepted style of our period, which we consider the Golden Age of printing.

To Frederic W. Goudy, the dominating figure in the art of type and letters at the present time, remained the task of putting on what are called the "finishing touches." He is the designer of some of the finest types in use today, notably Kennerley, Forum and Goudy Old Style. In addition, as author, printer and teacher he has done much, very much indeed, to encourage an intelligent employment of the perfected types now available to the typographer. Figs. 12 and 13 are from *Ars Typographica*, a publication undertaken several years ago by Mr. Goudy and Hal. Marchbanks, who, likewise, has done much to bring the art of printing to a standard upon which we believe it will be difficult to improve.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

ENEAS MACKAY, the well known Scottish publisher, died recently at Sterling.

THE death of Edward Vaughan Morgan, the last survivor of Morgan Brothers, the pioneers of British trade journalism, occurred recently. He had reached his eighty-fourth year.

CHARLES FRANCIS, the noted New York printer, gave a lecture on "Our Problems and Joint Responsibilities," on June 19, at Stationers Hall, London, under the auspices of the District Committee of the Joint Industrial Council.

LORD NORTHCLIFFE, in an article defending his views in the contention with the Publishers' Federation, says: "Our men are at least as skilled as the American and other foreign workers. If American printers are able to own Fords why shouldn't ours?"

IN SCOTLAND all workers who pay income tax are allowed £2 a year for overalls. This reminds us to state that printers in the United States paying federal income taxes are permitted to deduct from their income the total of their union dues paid during the year.

AT THE recent sale of the Burdett-Coutts library the famous first folio Shakespeare (known as the Daniel folio) was bought by Dr. Rosenbach, an American dealer, for the record price of £8,600. He also bought the Sheldon first folio (No. 20 in Sir Sidney Lee's census of Shakespeareana) for £5,400.

THE *Labor Gazette* presents the following figures in comparing the average weekly wages paid at three dates in twenty-seven large cities of Great Britain and Ireland: To hand compositors and job printers — August 4, 1914, 35 s. 8 d.; December 31, 1920, 93 s. 4 d.; February 28, 1922, 86 s. 2 d. To machine compositors and bookbinders — August 4, 1914, 33 s. 11 d.; December 31, 1920, 93 s. 8 d.; February 28, 1922, 86 s. 7 d.

ANOTHER proposal of the Federation of Master Printers for the reduction of wages has been emphatically rejected in a vote of the Typographic Association and the London Society of Compositors. The idea of the master printers was a reduction of 15 shillings a week, in five instalments, spread from May to January next; also that there should be no further demand for wage reductions until the end of next year. Since the rejection by the union of the master printers' proposals a large number of the latter have posted notices in their offices that wage reductions would be made in the week ending July 1st. The majority, however, have not yet seen their way clear to posting such notices.

GERMANY

THE Reichstag has passed a bill according the same copyright protection to American authors as is given to Germans by the United States.

THE Cologne *Gazette* has notified its subscribers that its monthly price is to be 40 marks — of which the paper manufacturer receives 35 marks!

FOUR hundred years ago this year (March 6) Martin Luther began work on his version of the Bible, which he translated into German and thereby brought this language into a fixed literary form.

THIS is the twenty-fifth year of the use of the linotype in Germany. Adolf Oggerin, who introduced it, is still associated with the Mergenthaler Setzmaschinenfabrik in Berlin.

VALENTINE J. PETER, of Omaha, Nebraska, acting in behalf of the Publishers' Buying Corporation, has been making inquiries among German paper mills and purveyors as to prices and conditions which would make it feasible to export a larger quantity of news-print to the United States.

THE *Deutsche Allgemeine Zeitung* since January 1 has been issuing a daily supplement printed by the offset process. The supplement is mainly devoted to sports. On April 20 three offset supplements were issued, devoted to sports, fashions (in two colors) and the funeral of the late Empress.

COMPLAINT is made that there is a lack of machine compositors and girl pressfeeders. It is being realized that master printers have not been giving sufficient attention to fostering the learning of these branches of the trade. Perhaps Germany is not the only country where such a dearth is felt.

A METHOD of making it possible to use monotype keyboard paper a second time has been patented by Lehmann & Kothe, of Leipsic. In this the punched holes are decreased in diameter one-half. The space-regulating cutouts are of prismatic shape and the tooth wheel carrying the paper has ninety-six instead of forty-eight teeth. Arrangements are made on the caster to accommodate it to the new method. There is no change in the paper ribbons used.

WHILE there is no evidence of the printing of a book from movable type earlier than 1436, it has been found that letters were cast in lead as early as 1408. In the old-town market at Braunschweig there is a well incased with tablets made just before November 25, 1408, St. Catherine's day, into which were inserted verses pertaining to water, taken from the Bible, and made up of individual letters cast in lead. Thus the principle of typefounding antedates Gutenberg's and Coster's work by thirty years.

FRANCE

PUBLISHING circles are perturbed over allegations that some French newspapers receive heavy subsidies from English and other sources. Suggestion has been made in the Chamber of Deputies that newspapers receiving money from foreign countries should be prosecuted.

AN EXHIBITION of fifteenth century books was held in one of the rooms of the Sainte-Genevieve Library, at Paris, May 8 to June 15.

THE Parisian journalist, Amable Maillet-Saint-Prix, is probably the oldest living newspaper man. He was born in 1821 and is therefore in his one hundred and second year. He is still vigorous and not only writes a weekly article in the *Abeille de Seine-et-Oise*, published in Corbell, but actually makes up the paper.

EIGHTY French publishers were associated in the holding of a French book exposition, last March, in the Academy of Fine Arts at Stockholm, Sweden. It is reported to have been a very successful one, and was the largest affair of the sort ever held in a foreign country. The books were grouped by subjects and not by sources of publication, which was somewhat of a novelty.

ITALY

THE Duke of Genoa, on May 7, in the presence of English, French, Spanish, American and other ambassadors opened at Florence the first International Book Fair since that held in Leipsic in 1914.

THE third number of "Gli Artisti Italiani del Libro," a series of twelve monographs devoted to noted Italian book illustrating artists, has just come from the press of *Risorgimento Grafico*, Milan. The subject of this issue is Armando Cermignani, of Bologna, of whose work a large number of examples are shown. The text is superbly printed, only on one side of the paper. Wood cuts seem to be his favorite medium of expressing himself. All copies of this publication are numbered, the one we are favored with being number 40.

MEXICO

FROM a small brochure, entitled "La Imprenta en Mexico," is taken the information that the first printing office in this country was established at old Tenoxtitlan in 1537 (a hundred years before printing came to the English colonies in North America). This office came into being at the instance of the missionary, Juan de Zumarraga, and the German printer, Johann Cromberger, who at that time had a printing office in Sevilla, Spain. They had the support of the then Vice-King Don Antonio de Mendora. To Cromberger was given the sole right to print books in Mexico, which privilege he held until 1557, at which time a general permit was granted to any one who wished to print.

HUNGARY

AN ENGINEER by the name of Szabo has invented a device by which — so it is claimed — one may print at limited distances by either electric current or by wireless. Complete sentences are set up in lines and columns in the transmitting apparatus and a corresponding impression is conveyed to the receiver either by electric current or by wireless. The invention, it is said, will make it possible for newspapers to appear simultaneously in different parts of the world without making use of the post or the telegraph.

BULGARIA

IT IS reported that a group of American capitalists has obtained authority to construct three paper mills in this country, the output of which will be one hundred and fifty tons a day. The raw material to be used is wheat straw.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

CHARLES B. WADDELL, Grand Rapids, Michigan. — Specimens are of good quality and the press-work excellent.

THE POLYGON PRESS, Brooklyn, New York.— Both blotters and your letterhead are interesting in appearance and tastefully printed in colors.

PAUL B. WHALLON, Fort Madison, Iowa.— *Sheaffer's Lifetime* is an attractive and interesting house-organ, although printed in one color, black.

PITTSBURGH PRINTING COMPANY, Pittsburgh, Pennsylvania.—"Pittsburgh's Live Wires" is an attractive book, and is well executed from every standpoint.

H. BOOTH, New Bedford, Massachusetts.—Your work is excellent in every respect. Neat and effective Caslon typography, perfectly printed in pleasing colors, makes every specimen a pleasing one.

W. C. HENDERSON, Pittsburgh, Pennsylvania. — Specimens are of good quality. The book, "Corrosion and Preservation of Iron and Steel," is decidedly pleasing.

THE FRANKLIN PRINTING AND ENGRAVING COMPANY, Toledo, Ohio. —"Benjamin Franklin, Printer" is an unusually attractive booklet, well executed in every detail.

ABBOTT-BRADY PRINTING CORPORATION, San Francisco, California. —"Recipes With Raisins" is a very attractive booklet in every detail. The cover is both pleasing and striking.

EUGENE J. VACCO, New York city.— Specimens are excellent, the folder for G. De Mari & Sons, set in Caslon 471, and featured by swash italic characters, being particularly pleasing.

PRINTING DEPARTMENT, Schenley High School, Pittsburgh, Pennsylvania.— Jobwork specimens, mostly programs, are neat. The Easter issue of *The Schenley Triangle* is especially attractive.

QUADRI ARTS, New York city, New York.—"The Sign of the Four" is an attractive folder, the title page being particularly good. One-point leads between the lines of the body would have helped the appearance materially.

HIRAM E. TUTTLE, Osage, Iowa. — Specimens are excellent. Neat and at the same time effective display composition set in good type faces results in a fine quality of product when combined with clean presswork.

SHATTOCK & MCKAY COMPANY, Chicago, Illinois. — "More than Mere Printing" is a neat circular. The only fault we can find is that it appears too tame to go out into the world of more energetic advertising and hold its own.

A. COLISH, New York city.—The broadside, "Is Your Selling Message Properly Produced?" is decidedly effective. We regret you do not oftener favor us with specimens of your work, as, judging from what we have seen of it, we are certain that we and our readers are missing a great deal.

TRUST BROTHERS PRINTING COMPANY, Pittsburgh, Pennsylvania.— Blotters are excellent. For a small or medium sized printing plant the blotter is the most logical advertising medium. When blotters are as well done as yours none can deny their publicity effectiveness. Colors are particularly well chosen.

WILLIAM ESKEW, Portsmouth, Ohio.— As usual — Fine! When better printing is done, Eskew will do it — along with the rest of the progressives.

ARROW PRINTING COMPANY, Rochester, New York.— "Commercial Bodies for Ford Chassis" is well executed in every way and makes a mighty good catalogue.

E. A. SPICER, Blytheville, Arkansas.— Our compliments are extended on the quality of the specimens you have sent us for review. You have done good work with a type face that we do not admire, in fact, against which we are prejudiced, so, if you value our opinion, the compliment is all the better. Colors are well chosen.

VICTOR J. HOFFMAN, St. Augustine, Florida.— The work you have sent us is of excellent quality. We have no suggestions to offer that would result in improvement. *The Blotter* is one of the most attractive printers' house-organs we receive, the clean, light, open Caslon typography resulting in an appearance that is pleasing and inviting to the reader.

COHN-ATTLEE PRESS, New York city.— Everything you have sent us — notehead, blotter, etc.— is mighty good. While we consider you could do better in the selection of a type face for general use than the Bodoni — generally light — you could do a lot worse. Of course, the use of a face that is not so extensively used as some of the more popular styles has a value in distinguishing your product.

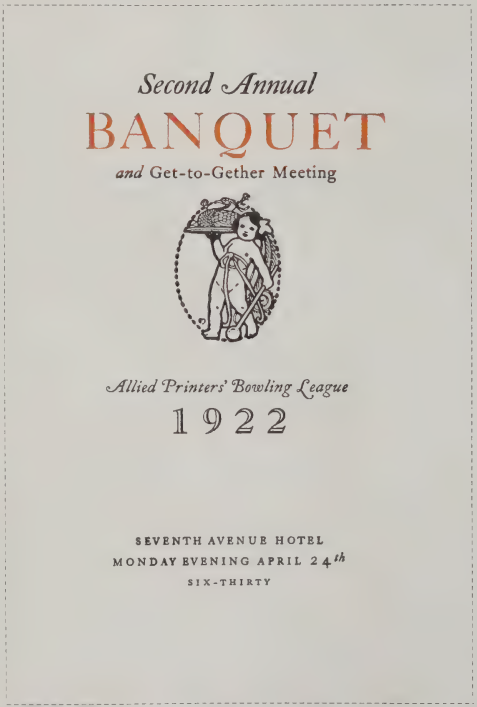
BENJAMIN HEER, Winona, Minnesota.—Your letterhead, a combination of hand lettering, a pleasing drawn panel border and type, is most interesting and unusual in appearance. It is quite original. Another strong point in its favor is the fact that the colors are decidedly pleasing and in excellent harmony. We should like to see more of your work.

H. M. PARKER, Newark, New Jersey.—Your work with the C. Wolber Company is very fine indeed, ranking with the very best. The neat and effective typography, done in choice types, is carried through to general excellence by good presswork on quality papers. Another feature that seems worthy of mention is the taste indicated in the selection and use of colors.

STANLEY B. MOORE, Cleveland, Ohio.— Blotters, on which you state you specialize, have a decided punch. We do not recall having seen this modest form of advertising more effectively treated from a publicity standpoint than the way you handle it for your 150 blotter customers. That, in itself, is the most convincing evidence that Moore blotters bring more results. (Fifty bucks, please, for the slogan.)

MACGREGOR-CUTLER PRINTING COMPANY, Pittsburgh, Pennsylvania. —As usual, your specimens are indicative of the finest craftsmanship in every department. Most interesting, perhaps, is the menu for the second annual banquet of the Allied Printers' Bowling League. The robust sizes of Caslon on the unusually rough antique white paper contribute a most characterful appearance. However, among forms of such uniform excellence it is impossible to draw distinctions as to merit, and we could have no quarrel with the individual who might prefer some other example in this fine collection.

ROBERT S. FRICK, Sellersville, Pennsylvania. — You handled the letterhead for *The Poultry Item* very well indeed. The most possible is made of the cut, which must



Relatively large sizes of Caslon Old Style, heavily printed on an extra rough grade of antique white paper, here give an effect of robust strength combined with dignity and beauty. It is just the kind of unusual thing that Arthur C. Gruver, Pittsburgh, Pennsylvania, is constantly doing with ordinary equipment.

Competition is governed by

TASTE

as well as Price—



Your message to the public should show conclusively your superiority.

A message, no matter how simple, commands attention if it is consistent.

Good merchandise—good taste—good paper and good printing.

JAPAN PAPER COMPANY

NEW YORK · PHILADELPHIA · BOSTON

Folder title in which type, paper and colors combine to create an air of daintiness and refinement which, in the original, is decidedly pleasing. The illustration-ornament was printed in two colors — a soft tint of yellow-orange, and black.



An unusually attractive folder title page demonstrating the beauty resulting from printing a simple design on good paper. The original was printed in orange and black on white antique laid stock. By Printing Service Corporation, New York.

have been rather difficult to handle because of its large size. We like the heading where the cut is printed in light blue, because the effect is more pleasing than where the cut is printed with the type in dark blue. In the lighter blue the cut is sufficiently strong.

Printing Service Corporation, New York city. —"Something New" and "Some Facts About the Printing Service Corporation" are remarkably handsome booklets, reflecting the finest quality of printing craftsmanship. Your letterhead combines dignity and beauty with a striking general effect that is altogether unusual.

Samuel Share, Montreal, Quebec.— Blotters are well arranged and displayed, in those respects very impressive. Improvement would follow the use of more pleasing types and a closer harmony when more than one style is used on a job. We find light face roman capitals of regular shape combined with extended Engravers Bold in one or two of the blotters. Types so different in appearance can not be used together with good results.

C. M. Bennett Printing Company, Springfield, Ohio.—The cover design of your booklet entitled "Dawn" is very effective, and pretty, too. The body type is too large for the page and the margins are too small in relation to the size of the body type. The cover for the "By-Laws and Roster" for Lessing Knights of Pythias lodge is very effective. The colors are pleasing and, in connection with the striking and ornate treatment, make a mighty good appearance.

Crescent Washing Machine Company, New Rochelle, New York.—The folders are very good indeed. Layout, typography, art and printing are all well done. The only suggestion we might make is that the paper seems a little light in weight to enable the work to carry well. A good job on light enamel is not so impressive as the same job on a more substantial weight of stock. Considerations of postal economy might have determined the use of the light weight, and it is, as always, a question of balancing what would be the greater expense against what might be the added returns.

H. M. Wagoner, Grand Rapids, Michigan.— *The Searchlight* is a mighty fine school magazine. We can hardly conceive it as the product, for the most part, of school boys of limited experience. The covers, both typographic and illustrated (by students), are strong and striking. The drawn covers indicate that the artists appreciated their pictures should be more than mere illustrations, that, with the lettering, they should constitute design. They are very effective.

John J. Wildi, Columbus, Ohio.— Of the two arrangements of the letterhead for Pianist Davidson, the first — your idea — is far the better. It has class and style and, furthermore, suggests the artist. By enlarging the size of the matter that you had arranged in small Goudy caps. across the top of the sheet and bringing it down alongside the cut the heading becomes commonplace and ordinary and wholly lacking in style. It would seem the customer's professional tendencies would have suggested anything except the changes he ordered, which have placed his letterhead on the level of the corner grocer's. The colors, rich red-brown and black on the brown stock, are very pleasing indeed. The blotter, "The Mark of Quality," is excellent.

Foster & Short, San Francisco, California.— Except for those two or three cards set in Copperplate Gothic — all capitals, of course — the work is excellent. The cover of the folder on your "New Method" embossing process is one of the finest examples of that class of work we have seen. That Cloister Old Style is one of our most valuable type faces is demonstrated by the excellence of the great variety of forms you have executed in that one face. Presswork, like design and composition, is of a high standard.

The First Showing in Pittsburgh

Stuart Makes Type Talk

COOPER BOLD

a rugged, vigorous, he-man type with a wallop. Must be spaced tightly and in closely packed masses, as it is imitative of hand lettering. We predict a big demand for this distinctive face. That's why we've installed it. We lead—always.

[Telephone Number **Court 3899**]

EDWIN H. STUART, Inc

Typographic Service · Advertising Printing

422 FIRST AVENUE · PITTSBURGH · PENNA

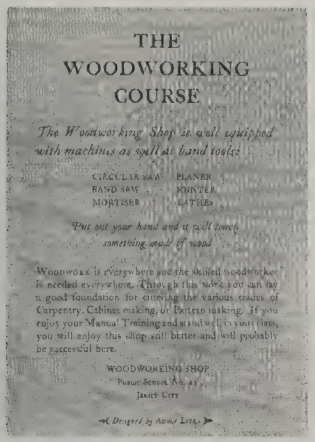
Why shouldn't a printer advertise his types, particularly when they're new? Advertisers have of late years become keenly alive to the importance of type, and in view of this fact it seems that a way to effective advertising is opened up to printers. Mr. Stuart, an energetic advertising typographer of Pittsburgh, Pennsylvania, here makes most effective use of one of the later faces to draw business.

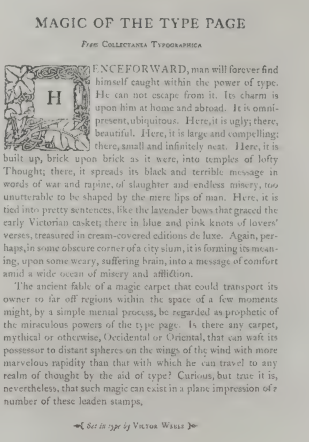


Considerable attention and study have been given to the printing of halftones on bond papers, and the specimen here shown demonstrates what can be accomplished when proper attention is given to the making of the halftone. The plate from which this subject was printed is a re-engraved halftone. It was made from a wash and pencil drawing, selected because it was considered that a halftone made from such a drawing, re-engraved and vignetted, was the most difficult of all subjects to print on any paper. Only the ordinary careful makeready was used in the printing of this subject. Plate by courtesy of the West Coast Engraving Company, Portland, Oregon, the staff of which has devoted a great amount of study to perfecting halftones for printing on bond papers. Printed by The Henry O. Shepard Company, Chicago, Illinois.

A. S. MITCHELL, El Dorado, Kansas.— Blotters featuring in caricature various operatives in the printing plant of Thompson Brothers, such as "Scotty, the Crack Compositor," all featured to emphasize the skill that goes into the product, are excellent both as to copy and as to production. The green ink is a little pale on the one featuring the paper cutter, particularly for the line of type that is printed in that color. The green is also weak on the "boss pressman" blotter owing to the fact that the stock is so deep a green. Black ink would have been better. On the whole, however, the work is of excellent quality in all respects.

E. BARDON, Cleveland, Ohio.— In general, the work you have sent us is very good when compared with the average. The envelope container for Lustro Polishing Cloth, set in Pabst, is the best piece of type composition in the collection. Pabst is a good type face for limited use, particularly when there is little of what is commonly called "body." For big display Pabst gives a characterful appearance now that more recent faces are enjoying the limelight; and it does not appear out of date despite its age. On the blotter, "Dependable Blasting Accessories," the items of the Grasseli line, set in small Della Robbia caps., are insignificant and hard to "get." As the display is bold, we believe the blotter would be more inviting in appearance, through better harmony, and more legible if these items were set in Bold lower-case matching the display. Another thing: You have a crowded display up and down yet left a full inch margin at either end. As the margins at top and bottom are little more than one-fourth inch, the type display as a whole does not fit the blotter. The almost two inches of wasted space that would have made the appearance better if utilized would also have provided for a more legible arrangement and for larger type for the items of the line referred to. Spacing is bad in the Grasseli advertisement, "Since 1839." The columns of the body are too narrow for the size of type employed, thereby making good spacing between words impossible through ordinary methods of ad.-composition. You see the trick turned on high-grade ad.-composition, but the copy is changed and letters shaved to make the grade, and it's an expensive process at best. Had the columns been made a pica wider, spacing would have been less difficult.

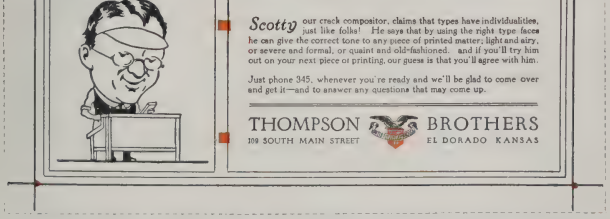




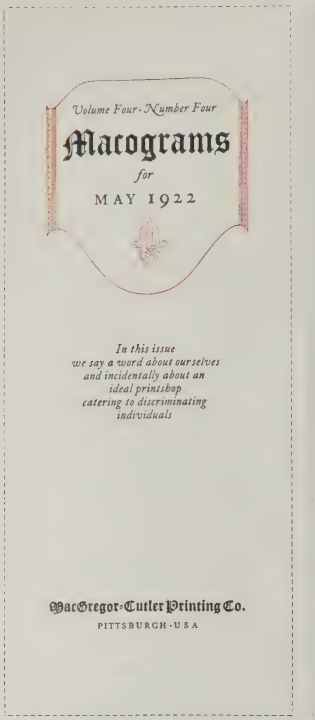
Two pages from handsome Year Book of the Printing Class of Public School No. 24, Jersey City, New Jersey, which we have no hesitancy in characterizing the finest product we have received from a school print shop. Caslon typography on good white antique paper, with wide margins, tells the whole story. The tint block was cut from a section of oak and makes a very pleasing background, the pores and rays of the wood making a pretty pattern that is not too outstanding.

COMMERCIAL ART ENGRAVING COMPANY, Chicago, Illinois.—"Built to Endure" is handsomely done. Fine paper, excellent art and engraving, combined with tasteful typography and well printed in colors throughout, result in a book that will be read avidly and prized by every recipient. The illustrations are described on the title page as being etchings in color, and so cleverly are they drawn by the artist, after the characteristic technique of etchings, they wholly deserve the characterization. They are a new note in illustration, a refreshing change from the conventional and humdrum. Colors are beautiful. On the whole the book is an achievement of which your organization may feel mighty proud.

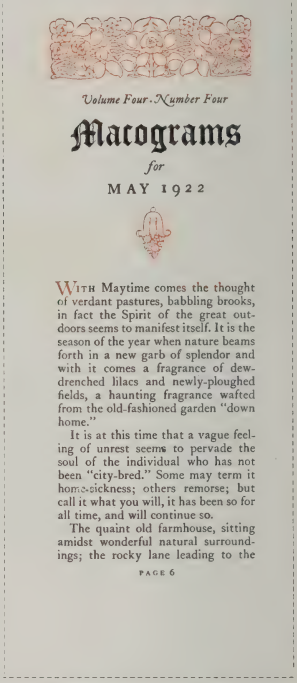
VOCATIONAL PRINTING CLASS, Public School No. 24, Jersey City, New Jersey.—Your 1922 year book, "The Print Shop," represents by odds the best type composition and bookmaking we have received from a school printing class. Assurance of good results was determined, first of all, in the selection of the implements and ingredients. Nothing is prettier than a good grade of white antique laid paper with deckled edges. No type face better than Caslon has been made. With the Caslon well handled as to display and spacing — with a reasonable amount of appropriate ornament — with wide progressive margins and with excellent presswork, the book is an achievement of which every one participating in its execution may feel proud.



Thompson Brothers, El Dorado, Kansas, issued a series of blotters similar to the one above in which the comp., the pressman, the cutter and the rest of the boys in the shop are honored. It is a neat way to put over the idea of careful, skilled work. The type face used is not notable for its beauty or legibility, but this is about all that can be said against the blotter as a specimen of type display.







Three pages from the handsome house-organ of the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania, designed by Arthur C. Gruver, a young man of remarkable typographic achievements. On the frontispiece shown in the center the illustration was printed from a halftone in deep green ink on India stock and then tipped to the page of the booklet, which was printed on rough white antique stock of good quality.

George O. McCarthy, Clinton, Iowa.—There is no basis for comparison between the letterhead of the T. I. McLane Printing Company set in stilted "attorney-at-law" style and the more recent one set in Parsons. The latter is better because it has more life and pep. It is, of course, more striking and characterful, too, and the addition of color in the trade-mark helps greatly. There is not at all too much copy for a good job in Parsons, as you prove by making a good job of it.

Technical High School Press, Winnipeg, Canada.— Seldom do we find educational monographs so attractively treated as "The History of Journalism" and "The Preparation of Copy." The latter is the more pleasing, perhaps, because the cover is more attractive, but more especially because in the former the inside margins are too narrow. *The Western Publisher*, organ of the publishers' Short Course and Conference, is one of the best executed miniature newspapers we have seen.

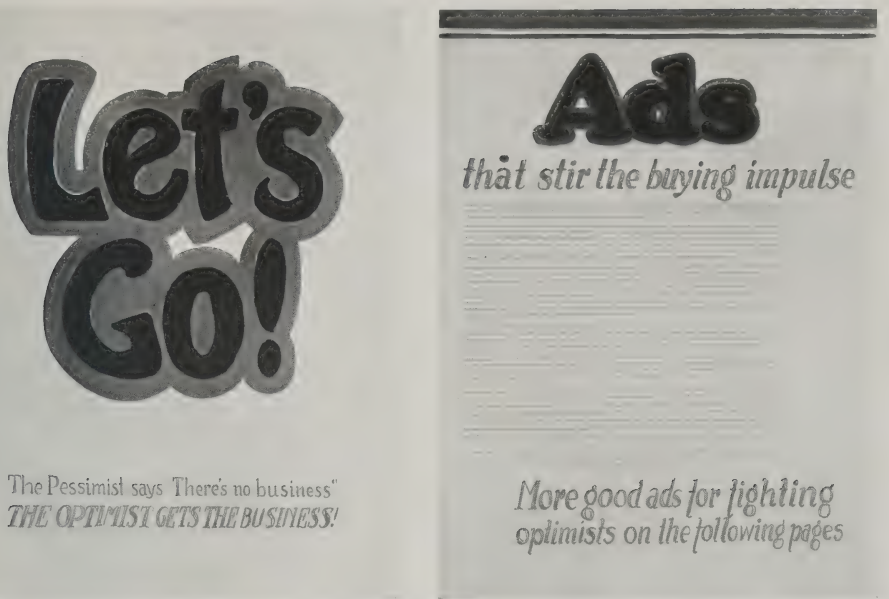
Jack Peterson, Anchorage, Alaska.— Characterful arrangements and unusual and pleasing color schemes are the outstanding good qualities in your work. The green and soft orange on the *Times* label, set in Parsons, is soft and delightful. The violet and yellow-olive of the other *Times* label result in almost as inviting a combination. Unfortunately, you have been caught by the charms of Parsons, but do not use it in a way that charms. This type doesn't fill the bill for promiscuous use or for involved and heavy display. The capitals used alone are atrocious. Parsons is ideally suited to informal arrangements of little copy like the title of the folder "Your Laundry," where, if skilfully handled, it gives a hand-lettered effect due to the freedom of the characters. On this page the band of border across the page (horizontally), in the center of which there is a square ornament, seems to effect a unity between the two loosely placed groups and also to lend character and individuality to the page. However, it splits the page in the middle, making the division equal and, of course, monotonous. Placed higher, variety and good proportion would lend their kind offices in making the page *wholly* pleasing.



Jack Peterson, Anchorage, Alaska, here used the Parsons series to good advantage, on a form to which it is well adapted. He slipped on just one point; that is, splitting the page in the exact center with the band of border (see opposite page).

Lewis Printing Company, Kansas City, Missouri.—The work, though not unusual, is satisfactory. Where not so good as it might be, the trouble is largely with the type, for the specimens set in Caslons and Goudy are excellent. Particularly good is the letterhead for the National Restaurant Association, where you have achieved a fine display of heavy copy without taking up excessive space. The colors, too, are pleasing. It is unfortunate that you did not set the descriptive matter in the showcase catalogue one size larger, as the space would accommodate it and the matter would then have been more readable and more nearly in proportion with the size of the page. Six-point on such a big page, despite the rather large illustrations, does not appear logical.

Vernon C. Bowman, Solvay, New York.— Except for the ticket to the Prize Speaking Contest all the specimens are in good taste and are well executed. The yellow used for printing the rules and the two small lines of type is so pale and faint that it does not show up at all well on the gray stock used. Most of the color probably soaked into the stock. Possibly it looked passably well when on the press — before it dried — but you should always guard against light colors on dark stocks. If it becomes necessary to print light, weak colors on darker and stronger colors of paper, ink of dense pigment is required and, then, two impressions are often essential. Furthermore, such printing should be confined to large type and strong decorative items in order to get the most color possible on the characters.



The above two pages from a booklet dummy demonstrate the possibilities of application along this line in a short time. They were made by Erhard T. Ericson as a part of the work of a seventeen weeks' course in "Printing Art and Technique" conducted by the Chicago Y. M. C. A. School of Commerce. Mr. Ericson has never worked in any branch of the printing trade, yet, for this sixteen-page 9 by 12 inch booklet, he specified the type sizes correctly throughout. The layouts, it must be admitted, are striking and forceful.

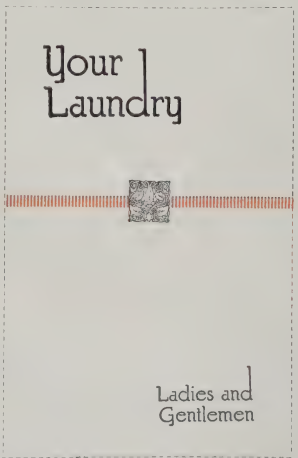
KNOFF PRINTING COMPANY, Seattle, Washington.—The musicale program for Mr. and Mrs. Casper Fischer is one of the prettiest things of its kind we have seen. Taste and originality are combined in an unusual degree. The cover of the booklet, "Smile With Nile," is also handsome, but the inside pages are too crowded to earn our unqualified approval. Presswork on the dull coated stock is very good indeed, notwithstanding the fact that a soft green ink was used. One can always get more snap from halftones with black ink.

ARTHUR R. EDICK, Cobleskill, New York.—We're mighty glad to have so capable a typographer speak out in meetin' and say THE INLAND PRINTER, particularly this department of THE INLAND PRINTER, has been a great help to him for fifteen years. Throughout all the fine specimens sent us there is evidence of intelligent, painstaking work. The specimens sent couldn't be made better except by spending more money on paper — and that isn't necessary.

ENTERPRISE PUBLISHING COMPANY, State Center, Iowa.— Specimens of jobwork are of good quality. The folder for Malloy & Son, on which a print of a hat in brown on white antique paper is tipped onto the fine quality of brown cover stock of the folder, is beautiful and impressive. The type matter, at least of the main lines on the cover of the booklet for the U. S. Daughters of 1812, is too small, we think, particularly as the light text face used is in itself chaste and refined.

ROCKFORD TYPESETTING COMPANY, Rockford, Illinois.—The inside of your type specimen book is well handled typographically, although it is not so well printed. The design of the cover leaves much to be desired. On the handsome and striking deep blue Castilian stock the small type of the title is entirely too weak and insignificant. With a strong page border there was no need of the inner panel, which was the cause of the trouble in forcing the use of small type, every line of which ought to have been larger.

The Republican, Supply, Oklahoma.— Design and presswork are very good, and the results would have been excellent if a more discriminating selection of colors had been made. Just as colors, the green and brown used on the statement for the Bank of Supply are satisfactory. However, as the tone of the green is deeper than that of the brown — and it is, as a consequence, stronger — it ought to have been used for the small type and the brown for the display. The above applies to the center spread, where the values between the types are so greatly at variance. On the title page the combination is satisfactory as it stands. The letterhead for



The effect is better here than on the original, shown on the preceding page, because variety and proportion are given by the proper placing of the band of border above the center of the page.

the *Republican* is printed in green and red on pink stock. The effect is colorful, of course, but would have been colorful enough and more inviting if more pleasing colors had been used. Such a strong pink as this stock creates a cheap and gaudy appearance. Try a little brown once in a while.

ELMER REBELSKY, Davenport, Iowa.—The booklet for Kaaba Temple, a souvenir of the Pilgrimage to Keokuk, is very good in all respects. The cover is especially pleasing and the print throughout excellent. Had plain one-point rules been used in place of the six-point decorative border on the inside pages — as used for the cover — an improvement would have resulted. The border used is too strong and, being ornate, detracts from the type. In addition, the border is not as pleasing as plain rule would have been. The blotter for Fidlar & Chambers, one side of which is marked off in units forming a nine-inch rule, is also good.

SHAFER PRINTING COMPANY, Plainview, Texas.—The composition of the cover for the program booklet of the Texas Federation of Women's Clubs is appropriate and neat. Balance is just a little too low, however, and could have been corrected easily by raising the rose ornament and the three main display lines a trifle. The address line would then have to be raised — or made a part of the bottom group — as it would not be in a good position after the change in the location of the other units. The inside pages, of course, are not all that they ought to be as set in a small size of modern face on the machine. They are crowded, too, but under the circumstances they will pass.

WILLIAM G. JOHNSTON COMPANY, Pittsburgh, Pennsylvania.—The 1922 annual for Mount Mercy Academy is excellent in every way. The advertising pages, set wholly in Caslon Old Style, are unusually attractive and represent quite a refreshing change from the average run of display work found in school annuals. When a number of advertisements appear on small pages the effect is very bad if a variety of types are used. What might get by on a large newspaper page will not pass on the smaller page of a school annual. Furthermore, greater dignity and refinement seem demanded, but, unfortunately, too few who produce such books seem to give that fact sufficient consideration.

The Inserts in This Issue

THE INLAND PRINTER takes this opportunity to express its hearty appreciation of the coöperation that has been extended by all those who have helped to make this Greater Printing Industry Number possible. To prepare and produce specimens of work such as are shown in the inserts, in the quantity required for this special issue, was by no means an easy task, especially when it is considered that the work has had to be done in the regular course of events in plants that are busily engaged on the production of their regular work. The inserts shown demonstrate the remarkably high standards in the different branches of printing, and we take pleasure in making the following acknowledgments:

The cover design is the work of Carl Scheffler, a Chicago artist, who also made the drawings of the design for the frontispiece and for the border used on the first section of reading matter. Mr. Scheffler took great interest in the plans for this issue and gave considerable thought to the work. On the cover he has appropriately pictured the method of the earliest printers, the Chinese block printing, leaving it to the imagination to picture the progress that has been made. In the frontispiece design, Mr Scheffler has carried out the ideas suggested by Henry Lewis Bullen, librarian of the Typographic Library and Museum, of Jersey City, New Jersey, to whom we are indebted for "The Craftsmen's Invocation," which was written especially for this issue.

The remarkable range of possibilities in the offset process is shown in two inserts, one furnished by Brown & Bigelow, of St. Paul, the other by the Walton & Spencer Company, of Chicago. "The Souvenir of the Lake," facing page 669, shown through the courtesy of Brown & Bigelow, is a reproduction in eight-color offset lithography from the original $50,000 painting by Corot, and shows the results that can be secured in the reproduction of an art subject, the soft tones and delicate shades of color faithfully representing the original. This also shows the high standard of art used in producing calendars.

The four-page insert appearing between pages 688 and 689, which is a specimen of the work done by the Walton & Spencer Company, shows the range of treatment from the soft, delicate tones to the stronger and warmer colors, and is a splendid demonstration of the effects obtainable by the offset process for catalogue covers and pages where color is used.

Process engraving and color printing are well represented here by several specimens. The truly wonderful showing of the reproduction of fabrics, in which ninety shades of color have been obtained in five printings, appearing between pages 680 and 681, reflects great credit upon the craftsmanship of The Moore Press, of New York city, by whom it was produced. The faithfulness with which the colors of the originals have been preserved in the reproduction is remarkable.

"The Last Load," a beautiful reproduction from the original painting by Fletcher C. Ransom, is the work of the The Gerlach-Barklow Company, Joliet, Illinois, and shows the high standard which this company maintains in art subjects for calendar advertising. This picture, which faces page 701, is a splendid demonstration of the remarkable color effects obtainable by four-color process printing.

In the insert appearing between pages 672 and 673, the Manz Engraving Company, Chicago, has shown the high degree of quality which is being maintained in the use of four-color process printing for the reproduction of commercial subjects.

Two subjects, the one facing page 685 and that facing page 721, were printed by The Henry O. Shepard Company, Chicago, from plates loaned through the courtesy of the J. Walter Thompson Company, advertising specialists, Chicago, by whom they were prepared for the Davey Tree Experts Company, for use in magazine advertising. The great possibilities in color printing are demonstrated in these two subjects, showing entirely different effects in the coloring, though both were printed at the same time on a single sheet and with the same inks. Advertising today, as is shown in these subjects, demands the highest type of artwork as well as the greatest skill the engraver, the printer and the inkmaker can apply to their work.

Halftone printing on bond papers has occasioned a great amount of study and experimenting on the part of many of the keenest minds in the industry. Heretofore considered practically impossible for the best effects in letterpress printing, rapid strides have been made in the past few years in bringing this work to a high degree of perfection, as is shown in two inserts. The four-page insert between pages 712 and 713, the work of the Printcraft Press, of New York city, reflects great credit on the personnel of this firm, which has been securing remarkable effects in halftone printing in colors on bond papers. This insert also demonstrates the effectiveness that can be secured in the four-page letterhead, using part for the letter itself and the rest for some form of printed message.

Another specimen of halftone printing on bond paper is shown facing page 709, the plate for which was loaned through the courtesy of the West Coast Engraving Company, of Portland, Oregon. This company has devoted careful study to the work of making reëngraved halftones especially for printing on bond papers. The subject shown was selected for this purpose because it was considered one of the most difficult for satisfactory reproduction for printing on any paper — a combined wash and pencil drawing, reëngraved and vignetted.

We have advanced rapidly in typography, as is shown in the special article under the Job Composition department of this issue. Here again we find that the work of advertising is demanding the highest type of skill the typographer can summon to his aid. The work of J. M. Bundscho, advertising typographer, Chicago, is well known to our readers, and the eight-page insert shown between pages 696 and 697 gives a wide range of the work of this firm, showing the standards which are being maintained in the production of magazine advertisements and other typographic work.

Thus the work of producing this Greater Printing Industry Number has been spread from coast to coast, from Portland, Oregon, on the West to New York city on the East. The range of work shown in the specimen inserts reflects great credit upon all who have had a part in their production. We gratefully express our indebtedness for and our appreciation of the coöperation which has been extended, and it is our hope that this number may prove an inspiration to many, and that it may lead to still greater efforts for the continued advancement of our noble art — Printing.

ROADS TO LAST

Hordes of autos now remind us
We should build our roads to stay,
And departing leave behind us
Kinds that rains won't wash away.
When our children pay the mortgage
Father made to haul their loads,
They'll not have to ask the question,
"Here's the bonds, but where's the roads?"

A paraphrase of Longfellow's poem, which adorns the office of the Highway Commissioner at Albany, New York.

Telephone Vanderbilt 7546 Cable Address "CAPCO"

THE PATTERSON KING CORPORATION

Architects - Engineers - Builders

452 LEXINGTON AVENUE
AT 45th STREET
NEW YORK CITY

June 27th, 1922.

Mr. John Doe,
3406 Grand Concourse,
New York, N. Y.

Dear Sir:

That the words, "building" and "trouble" have become practically synonymous is not surprising when the basis on which most building is done is analyzed.

Instead of a coördinated endeavor, building usually is a series of imperfectly related operations between the separate units of Architect, Builder and Sub-contractor.

In consequence, it is seldom that a harmonious, effective and economical handling of the construction problem is found.

The work of the best architect may be nullified by an incompetent builder, and vice versa.

THE PATTERSON KING CORPORATION, through its Unified Service, assumes full responsibility to the owner for the result to be attained, and accomplishes this result through coördinating all the factors involved, with a personnel of proven abilities in each department of the work, and at a combined service fee which is less than the separate costs of architect and builder.

Very truly yours,

THE PATTERSON KING CORPORATION

Vice-President.



Building On A Business Basis

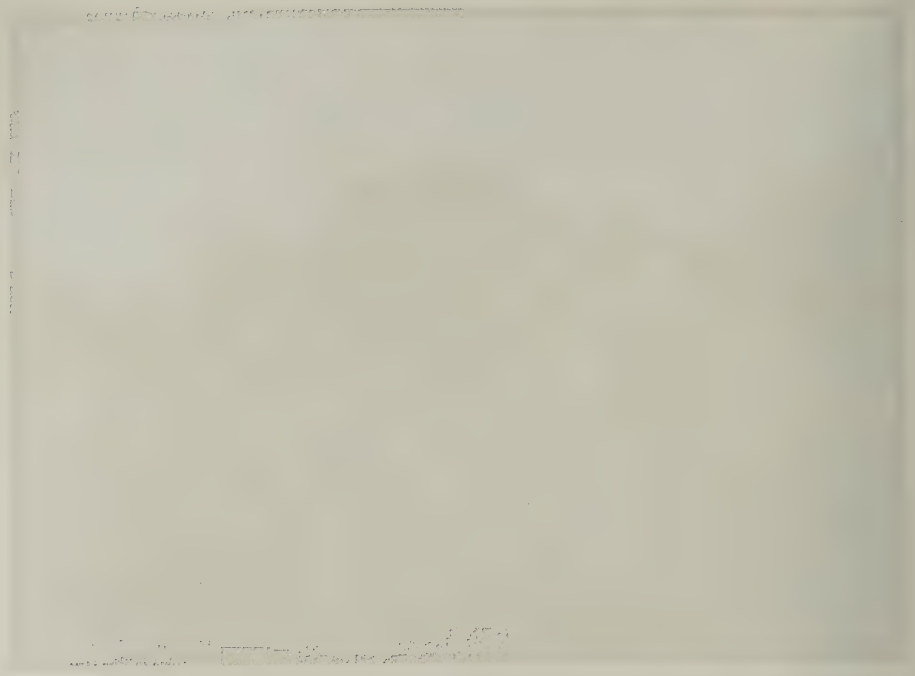
THE distinctive charm of PATTERSON KING homes is due to a rare artistry in design and the careful detailing of every architectural feature. Yet the cost of labor and materials of a PATTERSON KING house is no more than in a building of commonplace appearance.

An architectural design by PATTERSON KING will invariably increase the dollars and cents value of a building in excess of the total architectural fees involved.

The construction of buildings designed by PATTERSON KING may also be handled at the option of the client, by The Patterson King Construction Department, a building organization competent to handle every phase of construction, from Sketch to Occupancy.

THE PATTERSON KING CORPORATION - NEW YORK

A four-page letterhead, designed and printed on bond paper by Printcraft Press, Inc., of New York for the Patterson King Corporation. Plates by Standard Engraving Co., also of New York.



PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Cutting Out Forms on a Platen Press

A Kansas printer has some cutout forms to make and wants to know as much as possible about it before starting the work.

Answer.— Any one who has cutout work to do will be helped by reading the booklet "Practical Treatise on Cutting and Creasing," by Margison, which can be secured through The Inland Printer Company.

Mixing Colors and Tints

A North Dakota pressman asks if there is a book that will enable him to mix colors and tints, or whether this must be learned by experimenting.

Answer.— It is advisable to do as little as possible of actual mixing of inks, except in the case of making tints. Order the various inks, such as normal halftone and soft halftone ink. Keep some extra fine job ink for bond paper, and medium job ink for the common grades of flat stock. In colored inks order to suit grade of paper.

Printing on Tracing Cloth Does Not Dry Rapidly

An Indiana printer submits a sample of printing on tracing cloth, the ink on which is not dry after standing eight days.

Answer.—The only cause we observe is the lack of sufficient impression. If you used more impression you could have printed the cloth properly with much less ink. You state that you used ink and drier suitable for bond paper. That should have given better results than are shown in the sample. Bookbinders' black ink or the special grade of ink that is made for tracing cloth would give you satisfactory results with proper make-ready.

Blind Embossing From a Die

A Nebraska printer has a die that is used with an electro and produces a word in relief in color. He wants to know if he can print with the embossing plate and give the relief without ink.

Answer.— If the area of the embossing plate is sufficient for the color surface desired the plate may be used to print. The design may be surrounded with rule or border in another color if desired. The blind embossing may follow, using the embossing plate with rollers out of the press. We suggest that you try the blind embossing with Stewart's embossing board. The directions furnished will enable you to make a good start. We shall be glad to offer any further suggestions after seeing a specimen of your work.

Two Colors at One Impression on Platen

An Iowa pressman states that he has a long run in two colors and wants to print both colors at one impression. The form submitted is one to which a generally known plan can be applied, as he has a press with a feeder and vibrator.

Answer.— Lock up the two forms side by side in the chase, set the guides and make form ready. Register lines in position by printing one sheet, then turn it around and feed to the opposite edges. Wash up press fountain and rollers. Fasten the disk pawl so it will not operate. Secure the disk from changing. Cut the two rollers in the center, remove enough composition so that the lateral movement of vibrator will not mix the red and black inks. When the form is ready to run, the left side of the form will be inked in black and the right side in red ink. The left or black form will read in the regular way, while the right form will be upside down. The paper will be cut accurately and squared up. When a ream is printed it may then be turned around and fed in to the opposite edges, and will register. To print the entire job in two colors will take but one-half the time that it would otherwise take if you cut the stock at first. The only extra cost is for the two rollers cut out in the center, and these may be used again on any similar job.

Will Bent Gripper Rod Affect Register?

A Pennsylvania pressman states that the gripper rod on his cylinder press is bent, probably 1/64 of an inch out of true. He wants to know if this slight difference will affect the register on a job of embossing.

Answer.— We do not believe that it will affect the register. However, this can be tested by feeding about twenty sheets to the guides. After they have passed through the press, feed them through again to see if the double print registers as precisely as it should. If irregularity is present it may be due to the bent rod.

The Right Ink in the Right Place

An Iowa publisher asks a few questions regarding inks, driers, softeners and other matters with which the average pressman is conversant.

Answer.— In ordinary commercial printing you need but three grades of black inks: Stiff job ink for bond papers, flat stocks, ledger and such grades of high-class paper; soft ink for manila, common book and news stock; news ink for the cheapest grade of paper. Ordinarily you do not need a drier for the first two grades, as they dry fast enough if they are used properly. This is where the skill of the pressman comes in, and you can not get it out of a book; it is something that must be learned from experience. The use of turpentine or boiled linseed oil in small quantities is allowed, and is often resorted to in cheap printing, but the use of an accelerator for drying will not always prevent offset. The average pressman needs to use the right ink in the right place. He should not use a soft ink on bond paper and then look for a drier that would make it dry quickly and not offset. Bond paper requires a hard drying ink without any medium mixed into it. It should be used with discrimination. Use the best ink for letterheads, mill reports, book headings, etc., on good paper, but do not use too much of it. On tags, cheap envelopes, and reports on cheap paper use a medium ink. Also do not carry too much ink, as it will not dry quickly. On all rush work run the ink light and carry a trifle more impression than normal. When in doubt consult your ink dealer.

Onion-Skin Folio on a Feeder

A Wisconsin printer asks if it would be a safe proposition to undertake to print onion-skin folio, letter size, using a Miller feeder.

Answer.— We have seen this feeder handle onion-skin folio successfully. The principal precaution is to avoid strong air draft, as the paper is easily affected by even a slight draft.

Tympan for Two-Page Book Form on Platen Press

An eastern New York pressman asks what the makeup of a tympan will be for a two-page book form on a platen press, no halftones, on s. and s. c. stock.

Answer.— If the pages are nearly the full size of platen it doubless will be a fairly heavy form, and may require that the upper screws of platen be raised a trifle. The tympan may consist of four sheets of print with a hard manila top sheet. A sheet of medium-thick pressboard may be placed below all these sheets until you have your spot-up sheet attached. This latter sheet may be placed on the third or fourth sheet down. When a suitably printed sheet is secured and you are ready for an O. K., place the pressboard just beneath the top sheet. It may be that you will require another sheet under all when this is done.

The Use of Gold Inks

A pressman who is familiar with gold bronzing but has not used gold inks asks a few questions about the use of this grade of ink.

Answer.— Gold ink that is furnished in the form of powder and liquid is perhaps the most economical. It can be mixed thick or thin as desired, the nature of type form and stock being the determining factors. Where a yellow-gold ink is used it is a good practice to add a small amount of yellow cover ink to the gold to give it body. If a red-gold is used, a red cover ink is added. Do not use any but cover inks, as they have the required consistency of body for the work. In cold weather do not attempt work with gold ink unless you have the locality of the press well heated. We would say have it hot, for a cold plate or cold rollers will not give good printing with gold ink.

Printing a Halftone on an Envelope

An Oklahoma pressman writes: "Will you please explain how I can print envelopes with a halftone without making a streak such as is shown on the sample which I have sent you? Where can I get a book on presswork which will teach all the secrets of makeready?"

Answer.—You may improve the printing of envelopes having a halftone by opening the flap and feeding the envelope down to lower guide with flap open. Cut the back flap out down a few sheets in the tympan. Obtain from your local dentist a piece of dental rubber about 4 by 6 inches. This can be used under the top sheet of tympan, all of which should be news-print to make less trouble on account of irregularity in feeding or in the position of flap. You can learn many useful details of pressmanship from the "American Manual of Presswork," which can be obtained from the book department of The Inland Printer Company.

Embossing on a Cylinder Press

A Minnesota pressman asks about the chances of damaging a cylinder press by embossing a job which was too heavy for his platen press.

Answer.—This work may be done without injury to the press, provided the stock is not too heavy. In preparation for the work see that the form is tightly locked up and that the chase is secured from sidewise movement. Use manila sheets glued or pasted to the pressboard at gripper edge. Obtain approximate register by inking die with hand roller. This may be done before counter-die is attached to the cylinder. Stewart's embossing board is one of the most convenient forms that you can use for making a counter-die, and any embossing compound may be used by following the printed directions accompanying the material. When the form is made ready and run is commenced you will find it advantageous to rub both the die and the counter-die with talcum or French chalk. Repeat operation occasionally.

"ANNUAL REPORT OF THE SMITHSONIAN INSTITUTION—1920"

The Annual Report of the Board of Regents of the Smithsonian Institution for 1920 has just been issued from the Government Printing Office at Washington, D. C. The reports of the secretary and the executive committee are of little interest to the average reader, but the general appendix, which occupies more than three-fourths of the seven hundred pages, contains a great deal of valuable and interesting scientific information. These annual reports give the reader only a faint idea of the extent of the research work carried on by the Smithsonian Institution and the importance of that institution in promoting knowledge in the various branches of science.

"L'ENSEIGNEMENT PROFESSIONEL EN BELGIQUE"

It is always a great pleasure for us to receive and examine any specimen of printing from the Musée du Livre, of Brussels. In no country is true craftsmanship more highly developed than in Belgium, and the work of the Musée du Livre is representative of the best craftsmanship. The volume before us, "L'Enseignement Professionel en Belgique" (Vocational Education in Belgium), is an admirable piece of bookmaking in every respect. Each page is surrounded by a decorative border in two colors suggestive of the illuminated manuscripts of medieval times and the early printed pages. The borders which are reproduced by offset are the work of Edmond Van Offel. The book also contains five offset reproductions of crayon sketches by Amédée Lynen, illustrating the different stages in the making of a book.

The work of the Musée du Livre is explained in the following translation of the introduction:

"The Musée du Livre has for its purpose the study of all questions relating to books, consequently to all the arts and industries involved. It forms collections connected with this study, and encourages the development of technical education and the taste for books and reading. The Musée organizes conferences, lectures and expositions. It gathers in a common home at La Maison du Livre, 46 rue de la Madeleine, Brussels, associations devoted to different branches of the graphic arts (le livre). It publishes an illustrated periodical review."

Such an institution can not fail to have a powerful and beneficial influence on the arts and industries connected with the production of books. The present volume, as well as those we have received at various times in the past, emphasizes the high standard of craftsmanship set by the Musée du Livre in the production of books. The text of the book contains the reports of a series of conferences on vocational training held at the Maison du Livre during 1921. The importance of sound and thorough vocational training is strongly recognized in Belgium, and there are many excellent schools in that country.

A supplementary folder contains several excellent specimens of colorwork in lithography and in three and four color processwork, some done by technical schools and others by commercial plants. All are strikingly beautiful specimens and many are worth framing.

Collectanea Typographica

By HENRY LEWIS BULLEN

That men are not born for themselves, but for the Republick, is an ancient and universally applauded Maxim. And it is so agreeable to right Reason, that the wisest and best part of Mankind, in every Age since Creation, have endeavour'd to lay the foundation of a lasting good Name, by every Action of their Life: whereby they might improve the Body or Society of which they were Members. To this Principle it is that we owe the Invention or Improvement of all the Arts and Sciences that are instructive or beneficial to Man. 'Mongst which the Invention and vast improvement of the no less honourable than useful Art of Printing, which we profess, deserves a very eminent Place: Since by it all Sorts of Learning, Sacred or Profane, and every kind of profitable Instruction and Invention are both publish'd and preserv'd.—From the Preface to "The Printers of Scotland," by James Watson, Edinburgh, 1713.

* * * *

The Power of Printing

MATCHLESS among the arts of men is the power of Printing! In its higher influence it is the chief servant of all that is Divine in man. If we would, we may through these types confer with all the choice spirits of preceding ages and learn all the knowledge acquired by men from the dawn of civilization. This is sober truth. This is a marvelous truth. Fully comprehended, it may open to a printer a vista of profound sentiment, and invest his occupation with a sacred character.

The most influential product of the printing art is books. There were countless books before the invention of Printing, but let it be remembered that typography is merely time-saving inscribing, and that writing is man's most important invention. By that invention mankind was advanced from a limited instinctive intelligence, inadequate to lift them out of barbarism, into the boundless arena of progressive knowledge and invention, renewing and advancing civilization in every generation, wherever the art of inscribing was freely employed. The invention of Printing illimitably increased the educative power of Books. Pedagogues of every degree are taught by Printing. Their real task is to teach their pupils how to assimilate facts and ideas and inspiration treasured in printed books. The printers' art perpetuates the books from age to age.



The Printer Mark of a Great Printing Apprentice, John Froben, Printer, of Basle, born 1460, died 1527.

Every book is an evolution from preceding books. Every author is the creature of the books he has read, fortunate if he may add a little to the world's treasure of knowledge and ideas.

Printing, in addition to its cultural power, has become the most influential force in commerce; the best means of bringing sellers and buyers together. Beginning with Columbus, who found the philosophical theory of a round world printed in a book and became immortal by proving the theory to be a fact, a newer and greater world was discovered, chiefly through incentive found in printed books. The literature of overseas exploration begins with the narrative of Columbus, quickly printed in several countries, stirring men and rulers of men to similar adventures. With discovery came trade. With the introduction of power-driven factories came the necessity for wider markets, too extensive to control by word of mouth. Printing was gradually found to be the most economical and effective sales agency, and the printer thus became premier in the cabinet of King Commerce. Manufacturers greatly flourish who rarely come in contact with a user of their wares, which have been introduced to the buyers by the work of the printers. As the right hand of commerce, Printing has an illimitable field of usefulness.

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The True Value of Printing

NOT every printer realizes the potency of Printing as an educative force, culturally or commercially. Neither does every printer appreciate the remarkable labor-saving qualities of such printed utilities as tickets, blank forms, and the like. Advertising power and labor-saving quality are elements of value additional to labor cost and materials, and a printer who has the ability to put these unweighable and uncountable merits into his work is entitled to be remunerated for them. Too many, however, take a purely mechanic view of their occupation, and ask only commodity values for their work. These are the complainers and price cutters. Their narrowness of vision is the result of ignorance of the history of printing and of its high importance in almost every human activity. The cultivation of a proper sentiment of pride in Printing and a just appreciation of the unweighable and uncountable qualities, which are often the chief factors of value in printed work, will make the printers more prosperous.

Let each printer and each printers' association educate the vast public that uses Printing to a fuller appreciation of its many-sided values. There is nothing that is purchasable which deserves higher praise or works so effectively. Printing as an influence is as vital to human effort and human progress, culturally and commercially, as water is to the material world. Without water all living things perish. Without Printing civilization would perish, and with it all other arts, except the barbaric. Desert places are made fruitful and lovely when water returns to them. So is ignorance

dispelled by Printing. These are sober truths, too generally overlooked by the thoughtless, because Printing is non-spectacular, like all other great influences. It acts upon men's minds and desires as silently, refreshingly and vitalizingly as the countless water springs act upon the material world. It is the Mother Art of Civilization. May we who print be worthy of it!

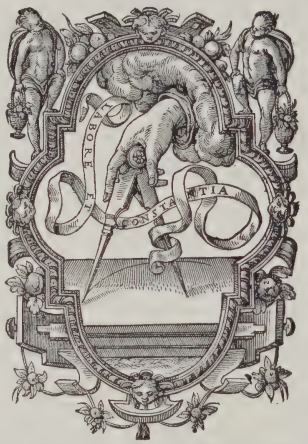
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James Watson, Master Printer, and Historian of Scottish Printing

WE submit a poem found in the history of printing in Scotland, written and printed in Edinburgh in 1713 by James Watson. It is supposed that he is the author of this impressive verse. Watson, the son of a master printer, was born in 1664. He died in 1722, being at that time one of the most successful printers in Scotland, besides holding the position of king's printer. He was also a successful newspaper publisher, yet withal he had a deep sentiment for printing and an adequate appreciation of its power, which he expresses in his compact history, which also contains specimens of the types and ornaments he used in 1713, all of Dutch origin.

A Contemplation Upon the Mystery of Man's Regeneration in Allusion to the Mystery of Printing

Great Blest MASTER-PRINTER, Come
Into Thy *Composing-Room:*
Wipe away our foul Offences;
Make, O make our Souls and Senses,
The *Upper* and the *Lower Cases;*
And Thy large *Alphabet* of Graces
The *Letter,* which being ever fit,
O haste Thou to *Distribute* it:
For there is (I make Account)
No *Imperfection* in the *Fount.*
If any *Letter's Face* be *foul,*
O *wash* it, ere it touch the Soul;
Contrition be the *Brush;* the *Lye,*
Tears from a Penitential Eye.
 Thy Graces so *Distributed,*
Think not Thy Work half finished:
On still, O LORD, no Time defer,
Be truly a COMPOSITER.
Take Thy *Composing-Stick* in Hand,
Thy Holy Word, the firmest Band;
For sure that Work can never miss,
That's truly *Justify'd* in this.
 The End of Grace's *Distribution,*
Is not a meer Dissolution;
But that from each Part being cited,
They may be again United:
Let Righteousness and Peace then meet,
Mercy and Truth each other greet;
Let these *Letters* make a *Word,*
Let these *Words* a *Line* afford,
Then of *Lines* a *Page compose,*
Which being brought unto a Close,
Be thou the *Direction,* LORD;
Let Love be the fast binding *Cord.*
Set, O LORD, O *Set apace,*
That we may grow from Grace to Grace;
Till tow'rds the *Chace* we nearer draw,
The Two strong Tables of Thy Law,
Of which the *Two* firm *Crosses* be,
The Love of Man, next after Thee.
The *Head-Sticks* are Thy Majesty;
The *Foot-Sticks,* Christ's Humility;
The Supplications of the Saints,
The *Side-Sticks,* when our Faith e'er faints;
Let the *Quines* be Thy sure Election,
Which admits of no Rejection;
With which our Souls being join'd about,
Not the least Grace can *drop out.*
Thy Mercies and Allurements all,
Thy *Shooting-Stick* and *Mallet* call.
 But when all this done we see,
Who shall the CORRECTOR be?



The Printer Mark of a Great Printing Apprentice, Christopher Plantin, Printer, of Antwerp, born 1520, died 1589.

O LORD, What Thou *Set'st* cann't be ill,
It needs then no CORRECTOR's Skill.
 Now tho' these Graces all are *Set,*
Our Hearts are but *White-Paper* yet;
And by Adam's First Transgression,
Fit only for the worst *Impression.*
Thy Holy Spirit the PRESS-MAN make,
From whom we may Perfection take;
And let Him no Time defer,
To *Print* on us Thy *Character.*
Let the *Ink* be *Black* as Jet;
What though? It is comely yet,
As Courtains of King Solomon,
Or Kedars Tents to look upon.
 Be Victory the *Press's Head,*
That o'er Oppression it may tread.
Let Divine Contemplation be
The *Skrews,* to raise us up to Thee:
The *Press's Two Cheeks* (unsubdu'd)
Strong Constancy and Fortitude:
Our slavish Flesh let be the *Till,*
Whereon lay what *Trash* you will:
The *Nut* and *Spindle,* Gentleness,
To move the Work with Easiness:
The *Platten* is Affliction,
Which makes good Work, being hard set on.
The *Bar,* the Spirit's Instrument,
To sanctifie our Punishment.
The *Blankets,* a Resemblance hath
Of Mercy in the midst of Wrath.
The *Frisket,* Thy Preventing Grace,
Keeps us from many a sully'd Face.
CHRIST JESUS is the *Level Stone*
That our Hearts must be *Wrought* upon.
The *Coffin,* wherein it doth ly,
Is Rest to all Eternity.
The *Cramp-Irons,* that it moves on still,
Are the good Motions of the Will.
The *Rounce,* the Spirit's Inspiration,
Working an Holy Agitation.
The *Girts,* the Gift of Continence,
The Tether of th' Unbridled Sense.
The *Winter,* whereon all doth ly,
Is Patience in Adversity.
The *Footstep,* Humbleness of Mind,
That in it self no Worth can find.
 If there be such a Chance as this,
That any *Letter batter'd* is,
Being come into Thy View,
Take it out, put in a new.
Or if Satan, that foul Fiend,
Marr, with a Pretence to Mend,
And being at Thy Goodness vext,
Makes Blasphemy of Thy pure Text,
Find it out, O LORD, and then
Print our Hearts new o'er agen.
 O LORD, unto this Work make hast,
'Tis a Work that long will last:
And when this *White-Paper's* done,
Work a *Reiteration.*

FINIS.

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Smartness and Intellectuality

IN every period the large majority of printers have been sufficiently intelligent, or "smart" enough, to have lived more or less affluently as they passed along, in an inconsequential way, from generation to generation, leaving no dividend of accomplishment behind them. There has also been in every period a small minority of printers who have taken an intellectual interest in their occupation, using their intellects for the advancement of printing in one way or another. Young men entering upon printing may choose to be of whichever group they please. If they drift in youth they will continue to drift with the inconsequential majority. Men's careers are determined in their youth. "Just as the twig is bent, the tree's inclined."

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SHAKESPEARE says: Some are born great [the "nobility" and the sons of captains of finance] — some achieve greatness [as Franklin did] — and some have greatness thrust upon them [as, for instance, Washington].

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Reading without thinking may indeed make a rich commonplace, but 'twill never make a clear head.— *J. Norris (1657-1712).*

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The proper study of a printer is the value to his customer of the printing the customer buys—how much does it benefit the customer?

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Leasing a Printing Plant

What is the right price for leasing a printing plant which is doing a profitable business? This question has worried one of the readers of The Inland Printer.

If we consider the printing office as a parcel of merchandise or a piece of land which we desire to rent it will be easier to gain the proper perspective and fix a fair rental. In this case we shall consider the deal as a complete transaction and entire transfer of the property until the lease period is concluded, and fix an annual rental based upon the value of the property rented.

The first essential is to know just exacly what the plant is worth as a physical property. You can not lease good will or trade. The only thing that can be transferred by lease is the actual equipment.

Therefore, the most important thing to know is that there is a complete inventory of the plant in detail and that it is carefully priced according to the invoice value of such a plant at the present time. From this must be deducted a reasonable amount for wear and tear.

This will give a net figure upon which to base the rental. The items entering into this rental are the interest on the investment, the depreciation or reserve for replacement, and the risk of accidental destruction by fire or other cause.

The first item, interest, is one that needs no comment. The money invested in the plant would earn legal interest if loaned as cash and should bring that amount when loaned as an investment in printing material. In most cases this will be six per cent.

The next item, reserve for replacement, is to cover the wear and tear and obsolescence of the equipment and would have to be set aside if the plant were not leased. It will be based upon the usual rates of ten per cent on machinery and fixtures and twenty-five per cent on type, rules, borders, etc. In a number of cases which we have looked up this amounted to twelve per cent of the whole investment.

The allowance for risk will be governed entirely by local conditions and will certainly not exceed the amount required for one hundred per cent insurance. This item can be covered by including in the lease the provision that the lessee shall carry at all times a policy of insurance covering one hundred per cent of the value of the plant at the time of the execution of the lease. It may, consequently, be left out of the calculation of rental and its omission will make the amount seem that much smaller.

The total of the interest and depreciation will amount to eighteen per cent of the plant value; but we should advise that the rental be made at twenty per cent of the inventory value of the plant, as this would be a fair rate when we consider the perishable nature of the printing equipment and the fact that lessees as a rule do not keep a plant in as good repair as the owner. This means twenty per cent rental and keeping up one hundred per cent insurance.

If it is desired to lease with privilege of purchase, then the rate should be as above with an allowance of one-half these payments upon the completion of the purchase at a price determined on at the time the lease is made.

The question of how much or how little business the plant is doing does not enter into the lease price. That is good will, and if any one is willing to pay for it he has the privilege, but it is certain that no one can guarantee delivery.

Under these terms a lessee would pay $200 for each $1,000 of the physical value of the plant, and in addition about $30 to $35 a year for the insurance. In other words, the lessee would pay to the lessor the amounts usually considered the fixed charges on the capital and a slight additional amount for the risk. This protects the lessor and makes the plant cost the lessee very little more than if he were the actual owner.

As a printing plant should do a business of from two to three times the invested capital, this would only increase the cost of the product from three-quarters to one per cent over that of the self-owned plant and would give the lessor a chance to make money.

This is, we think, the fairest way of arriving at the terms of a straight lease. If the lessor desires to enter into a partnership with the lessee, that is another question. It can be handled by the ordinary partnership agreement or by forming a partnership to run the plant and leasing the plant to the new firm. The latter is the better where the new man has not enough money to buy a regular partnership.

Chargeable Hour Costs

From time to time we receive reports of the average chargeable hour costs in different cities and localities, and are greatly surprised at the tremendous variation shown in the figures for the same operation.

While there is no doubt that the parties who make the calculations for these reports are absolutely fair in their use of the figures furnished by the individual printers, there is good reason to believe that the resultant average does not truly represent actual cost in that locality.

The individual reports come from all classes of plants. Some are from plants that are overequipped in the pressroom, others from plants that are running overtime; some from those that are still using the old methods of distribution, others from those using the non-distribution system; some are using the few hands in the bindery section as a convenience and paying no attention to efficiency, while others have a well equipped and efficient bindery section. How can an average of these records mean anything of value to the printer who is looking for a guide with which to gage his own efficiency?

It is a well known and admitted fact that a machine or an individual who can not show at least sixty per cent productive time as an average is not profitable, yet we see records published without remark showing as low as thirty-four per cent production. It would be much better if all such records were

segregated into a special class and published as a warning to the trade that there is no money in running any machine at such a low efficiency.

Yes, we admit that there are special reasons why certain machines which are used only a short time each week or each month should be in certain plants, but there is no reason why these installations should be treated as normal and included in the average, either monthly or annual, as shown in the published reports.

On the other hand, there are many plants in the larger printing centers that are run double shift and thereby get more productive hours without the overtime penalty. Such plants are in a class by themselves and afford no records that can be used as a guide by the average printer. These, too, should be separated and published as a separate average.

Then there are specialty plants equipped with machines built to handle the work on which they specialize and running at high efficiency and high percentage of productive time. These also should be kept separate.

The general report of average productive hour costs should be an average of those plants showing a moderate degree of efficiency and should exclude all the records showing a perilously low number of productive hours and all those showing an abnormally high productive percentage. The average of the high, the low and the medium does not produce a true average. For the good of the craft it would really be better if some committee should select the plant that showed the best average condition and publish its records.

If the productive hour cost as published really was an average it would have great value as a guide to those very printers whose records now make its value worthless by their injudicious publications.

Only this month we have received reports from eight cities where the real costs should not be wider apart than twenty-five per cent, but which show a difference of more than one hundred per cent in some of the operations.

This is a matter of vital importance to every printer. These reports are issued as confidential, but they get into the hands of the buyers of printing and are responsible for a great deal of the shopping from city to city by large buyers of printing. They also mislead the printers themselves and prevent or discourage proper striving after better efficiency. With a proper selection of the records used in making them, average hour costs are a valuable guide; with the present hit-or-miss, haphazard inclusion of all the records furnished in each locality they are without value even as a danger signal.

This matter should be given attention by the various local organizations, and unless correct averages can be given there should not be any publication.

What Is Estimating?

During the past few months a number of letters have been received from various parts of the country asking about estimating, nearly all of which have been written by printers who, having failed to secure certain work at the price quoted, want some system of estimating to enable them to make the price that will bring the order.

Such a system is impossible, and a request for anything of the kind shows that the writers have an altogether wrong idea of what estimating really is.

First of all, let it be understood that pricemaking and cost are not in any way connected. The price that you can get depends entirely upon market conditions and upon your ability as a salesman. The printer who can sell service with his product can get a better price for the combination than the printer who merely sells the printing. Such printers seldom have need to estimate, because they are selling the advertising value or the business value of the printing, not so much paper, ink and labor.

Now, for a definition: An estimate is a calculation of the detailed cost of a certain job in your plant by your own employees. The estimate made for some other plant would never be exactly correct for your plant as now equipped.

The use of an estimate is as a guide to conditions and methods of manufacture and to determine whether you can afford to do the work in a certain way and meet the market price for the product.

Having made the estimate correctly according to your conditions, you have the data upon which you can determine whether you want to do the work or not. If the estimate shows a cost that you think too high, you can refigure it by using some other method of production or some other stock or size, but merely arbitrary change of figures will only destroy all the value the estimate had.

If you want to really know where you stand, always make your estimates first in the hours that will be required for each operation, beginning with the first and taking them in order as the job will progress through the plant. Then check these estimates of time by your actual records on similar jobs.

The next step is to carry out each of these time records at the hour cost for each operation shown by your cost system. Then by adding these, you have the total cost of the work done in your plant. To this must be added the items of cost of material and work purchased outside. You now have the cost of the job as near as it can be ascertained before it is actually produced. This is what you must pay for it. If you want to make a profit you must add to this amount the cost of selling and your profit. It will not help you to say that it is too high and that you can not get that much for it, or that some one else has offered to do it for less. Every dollar you cut from your legitimate price as made by adding cost of selling and profit to your cost comes out of your own pocket.

The only way that you can reduce the cost of the work produced in your plant is by increasing the efficiency of the plant through better equipment, better management, more convenient arrangement, higher skilled workmen.

Too many printers make the mistake of figuring out so-called estimates at what they think are the right selling prices, and when they have arrived at the total and feel that it is too high they arbitrarily cut it to what they think they can get for the work. This means that they do not know what the real cost is and that in cutting they are apt to go too low and cut out all profit or make a loss. This is not estimating; it is merely guessing; and prices made in that way are simply a gamble.

No man is competent to estimate upon a job of printing who can not dissect it into its essential operations and determine the best way to perform each of these and the correct time for doing the work.

The present tendency to price printing by classification is apt to lead into serious errors in such classing by those who have merely a superficial knowledge of the details of the work in a printing office.

On the other side, the customer is likely to confuse an estimate with a bid or tender for doing the work. A bid or tender names a fixed price at which the bidder undertakes to produce and deliver the job, but an estimate is a calculation of what it is thought the job will be produced for and is subject to change or revision, should the job vary from the specifications given.

When the average customer asks for an estimate he usually means a bid, though there are some cases where the buyer asks for an estimate to get an idea of what he may need to spend.

Avoid making a bid whenever you can, and when giving an estimate be sure that the prospect knows that it is an estimate and subject to change under certain conditions. A bid should never be given unless you have seen all the copy and have detailed specifications covering all the work.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

To Remove the Keyrod Lifting Bar

A Massachusetts operator desires to remove the keyrod lifting bar on a Model 5 machine. Apparently he is under the impression that it is a difficult operation.

Answer.— Remove the two screws near each end of the lifting bar, which disconnects it from the respective brackets, remove the brackets, and the bar will then be free to take off.

Cutting of Pot Cam Roll Pin

"Not long ago," writes an operator, "I replaced a worn pot cam roll pin with a new one. Now the new one is showing signs of wear, and I wish to know how I can prevent further wear? I used clean cup grease on the roller bearers when I applied the new one."

Answer.— It may be that the nut on the rear end of the pot lever eyebolt has worked loose and allows the eyebolt to sag. When the pot locks up to cast, this sagging will cause the pot lever to engage the bushing attached to eyebolt. Keep the nipple end of the nut in the hole at the lower end of pot lever by keeping the nut screwed up. This will hold the eyebolt up, and when the lever is pressed up by cam action it will not bind on the bushing. The breaking of the pot lever is caused by this nut working loose, associated with a strong pulling clutch.

Slugs Do Not Show Defects

An Ontario publisher sends several slugs and asks us to criticize their appearance. He also asks for remedy for bad lockup of pot.

Answer.— We are unable to ascertain the cause of the trouble from the slugs, as they look all right with the exception of the smooth base. This condition may come from metal cooling on the mouthpiece, or it may be due to uneven lockup or to the back knife being set too tight against the mold. You may determine as to the lockup by cleaning the mouthpiece and the back of the mold, then coating the back of the mold evenly with red printing ink (make a light coat). When this is done, allow the cams to make a complete revolution. The transfer of ink to the mouthpiece will indicate the condition of the lockup, and from this test you will know if it is even or not. If the ends do not lock up properly you may shift the pot mouth forward or back by the pot leg screws.

Cleaning Old Matrices

A Massachusetts operator and a publisher in northern Illinois ask practically the same question: "Which is the best way to clean matrices?" One states old matrices specifically, and the other refers to trouble with the distributor clutch.

Answer.— Matrices, whether old or new, may be cleaned in the same manner, and that is by placing them on a galley edgewise and polishing their edges with a rubber ink-eraser until the exposed edge is bright; then polish off with graphite, using the magazine brush. Repeat operation on reverse side. Do not rub the seat of the matrix with the rubber. In other words, you may polish the index edge without restraint, but on the casting edge just polish the upper and lower lugs. Clean distributor screws with gasoline on a clean cloth. It may be necessary for you to remove the distribution clutch and clean the surface of the contact parts. These parts, the leather or mill board, and the side face of pulley, should be clean and free from oil. It sometimes happens that where too much oil is used or where oiling is too frequently done the surface of the clutch becomes greasy and afterwards gummy. This condition will produce erratic action in distribution driving mechanism.

Speed of Keyboard Rolls

An Ohio machinist writes: "An argument came up the other day which I should be glad if you would solve for me. If you will state the extreme speed at which the keyboard cam rollers are supposed to go it will settle this argument. My night man persists in speeding up the keyboard, making the rollers travel at the rate of 400 a minute."

Answer.— If the speed of the driving pulley approximates 68 r. p. m. and you have made no change in the diameter of the hub on intermediate shaft gear, you should have about 260 r. p. m. on keyboard rollers. We believe this speed is ample. If the driving pulley runs above normal speed the keyboard rolls naturally will operate relatively faster. We would suggest that you operate the keyboard rolls no faster than 300 r. p. m.

Prevention Is Better Than Cure

An operator writes that in the shop where he is employed there are several cigar boxes filled with battered and damaged matrices. He wants to know if it would pay him to try and straighten the bent ones and recover them for use.

Answer.— If you can recognize a hopelessly damaged matrix when you see it and by a casual examination can tell one that may be returned to service, doubtless you will be able to recover a good part of the lot. Where the lower front or back lugs are split or partly sheared it is nearly useless to attempt forming a full lug by swedging the remaining part of the metal. It is best, perhaps, to go over the entire lot of matrices and discard those having defective lower lugs and those with combination teeth knocked off. If the teeth are distorted a matrix reshaper would help. You should have a matrix ear file for such matrices as are slightly bruised on the lugs from impact with rails of the elevator. Giving a straightened matrix a few light rubs with the matrix-ear file will usually make it serviceable again. While going over the matrices it would be a good plan for you to make a count of those having damaged lower lugs, and then estimate the expense of replacing them. Where a lug is split or sheared you can be almost certain that the matrix was needlessly damaged. When you count the cost of the matrices, plus the lost time occasioned by the damage as well as the time spent in trying to salvage some of the matrices, it might be well to consider why it is that some operators

never damage even one matrix in that way. Without doubt the operator who does not damage matrices is equally careful about his proofs. At any rate he does not send away from his assembler an overset line. He never has to call the machinist to remove damaged hyphens from the magazine. You may say with truth that you are as good a printer as the operator who does not damage matrices, but you have not his keen judgment. It is not too late to begin now. If you will avoid damaged matrices, be certain that your assembler slide is set a trifle under the face measurement of the line, and that no line is sent away from the assembler unless the assembler star turns freely. This precaution alone will probably save nine-tenths of all hyphens that are damaged.

Alignment of Small Letters Is Not Regular

An operator sends a neatly printed magazine and asks a criticism to enable him to correct any mechanical defects.

Answer.— We noticed the misalignment of a number of small letters, notably n, s and e. We could not give the cause unless we could see a line of the matrices and the slug that was cast therefrom. The way to make a test is to set up a line of all e's, s's, n's, etc. Cast a slug, holding the matrices in the elevator for examination. Take a proof of slug, observe alignment of like characters, and remove those that are irregular. In this way you can determine whether the trouble is due to matrices that have damaged or repaired lugs. The repairing of lugs is often responsible for imperfect alignment.

Matrices Bind as They Leave the Distributor Box

A California publisher states that a clicking sound is present as the matrices pass out of the distributor box. The matrices sometimes cause the screws to stop, and a matrix is usually found caught between the top rails of the box.

Answer.— We judge that your trouble comes from a binding of the matrices as they are about to go on the distributor bar. We suggest that you remove the distributor box and place a matrix on the high parts of the rails. See if the body of the matrix just beneath the upper ears has just a trifle clearance. Our impression is that you will find the front rail binding so as to cause the matrix to move with difficulty as it is about to engage the distributor bar. Your efforts should be toward finding why this is so. When you remove the distributor box always turn the screw in full distance; the front top rail then can not be deflected toward the rear one.

Lugs of Matrices Sheared by Mold

A Canadian publisher sends some matrices having lower lugs damaged, and writes as follows: "We should appreciate any advice you can give us regarding the cause of matrices wearing on lugs. We are enclosing several to show you just how bad they are. We have closed down our machine until we can hear from you."

Answer.— Damage to the back lower lugs as shown on matrices is not due to wear but to an interference with down stroke of the first elevator, or it may be due to a wrong adjustment of the back screw in the head of the first elevator. You may determine this condition by a simple test: (1) Send in a line. (2) Stop cams a moment before they reach casting position. (3) Examine space between back screw and vise cap. You should find a clearance of 1/64 inch. Adjust, if found to be wrong. This screw must not be changed after correct adjustment is secured. If you make the foregoing test correctly and find the adjustment wrong you should make correction while cams are in the position named. Here is another test to make after you have tried the first one: Place a thin matrix on the vise cap just where the back screws of the elevator will strike, pull out lever and start cams. The moment the first elevator descends, the vise-automatic stop should cause the machine to stop. If it does not it shows that the vise automatic is out of adjustment. This condition will also cause damage to matrices similar to those you sent. To correct this adjustment set the front screw so that it will depress the stop rod only low enough to barely allow the vise-automatic dog to clear the pawl on stop rod.

Gas Pipe Too Small in Diameter

A Pennsylvania operator writes: "I am seeking information in regard to the thermostat governor. Am working on a machine that was installed with the governor closed because there was no main-line governor at that time. Since then a main-line governor has been applied. It is a 3/4-inch governor with a 3/8-inch line; it is connected on a line that is used for heating purposes using natural gas. At times the natural-gas governor will hold the temperature right and again it gets too hot. It is closed as much as the adjustment will permit. Can the thermostat be used to advantage if pet-cocks to pot and mouthpiece are partly closed? It seems the thermostat rods have too far to travel before affecting the blaze. Is there an adjustment to overcome that?"

Answer.— If the governor is far from the machine we believe a 3/8-inch line is too small. You should have at least a 3/4-inch pipe up to the governor, and if the governor is close to the machine a 3/8-inch line to the pot burner will be all right. We believe that if you run your line around the pressure governor — that is, do not use it, and have your line run direct to the thermostat — you will be able to have better service than at present. The brass rods in the tube should be removed and polished with fine emery and then rubbed with graphite. After they are in position you can make the necessary readjustment by screws at left end of the thermostat lever.

Ventilating Pipes Fail to Carry Off Gas

A publisher writes: "Being a reader of your valuable journal and noting that you frequently give helpful hints to linotype operators, I write to you for advice in a matter that has become very troublesome. After a half day's run of our linotype the workroom becomes so filled with gas that the men object strongly, and the tenants in the flat above — separated from us by only a wooden ceiling and a floor — say the gaseous atmosphere is almost intolerable. We use a single-control burner under metal pot. We passed a lighted torch around all the joints but could find no leaks. We have a 2½-inch tube with funnel leading from about three inches above the round hole in top of pot cover to the stovepipe leading to a chimney, and we also have a ventilating pipe in one of the stovepipe lengths, but even with this and with the windows open we can not keep the room fit to work in. We have tried everything we can think of to get rid of this gas, but have to admit that we are puzzled."

Answer.— With the means you describe you can not secure proper elimination of the spent gas from your machine burner, as there is not sufficient natural draft to carry away the gas from the pipe. In Chicago the method which is usually applied and which has the approval of the Board of Health, is to have the ventilating pipe lead to an exhaust fan driven by an electric motor. In a shop we have in mind, a 2½-inch galvanized pipe connects to a hood having a flared end, the opening of which is about 10 inches. The upper end of the pipe connects to another pipe which leads to an exhaust fan stationed near the ceiling. This fan is driven by a small motor, and the spent gas from fourteen machines is expelled to the open air above a window top. Each machine pot is connected to the long pipe which extends along the room close to the ceiling. Before this equipment was installed the room was constantly filled with gas, just about as you have described in your letter. Probably with a much smaller equipment you could secure satisfactory ventilation. Be certain the fan operates fast enough and that all elbows are one-quarter round and not angular.



Advertising today calls for the best in art combined with the best in printing. Visualize the additional pulling power given an advertisement by the above four-color illustration, a part of the campaign prepared for the Davey Tree Expert Company by the J. Walter Thompson Company, Chicago, through whose courtesy the color plates are used for this special insert, printed by The Henry O. Shepard Company, Chicago, Illinois. Four-color process inks by courtesy of Charles Helmuth, Incorporated, New York and Chicago.

What the Graphic Arts Exposition Offers Craftsmen

BY OUR REPRESENTATIVE

BOTH the craftsman and the layman will find much of practical interest and value at the Second Educational Graphic Arts Exposition, to be held in the Mechanics building, Boston, August 28 to September 2. The exposition will be held in connection with the Third Annual Convention of the International Association of Printing House Craftsmen. If the visitor is a practical craftsman interested in the most up-to-date processes in use in the graphic arts he will find assembled under one roof the greatest exhibition of machinery and equipment used in the printing and allied trades that has ever been brought together, and skilled operators will demonstrate them for his benefit without his incurring any obligation. If, on the other hand, the visitor is a buyer of printing or is interested only in the artistic or historical side of printing he will be equally welcome.

"Share your knowledge" is the motto of printing house craftsmen the world over. There is no mystery or magic connected with the graphic arts; the craftsmen believe that only by the free interchange of ideas can the printing and allied industries be maintained at the highest possible standard of service to the public and bring prosperity to the individual members. A comprehensive exposition demonstrating the latest and most efficient equipment and methods is the best way to promote education in craftsmanship and to impress outsiders with the importance of the graphic arts.

A graphic arts exposition is no longer an untried experiment, as the one held in Chicago last year was voted a complete success both by exhibitors and by visitors. Exhibitors were unanimous in expressing their satisfaction with the undertaking as a business getter, and visitors were impressed with the importance of printing and with the development of labor-saving equipment for the print shop. During the exposition many executives ordered new machinery to increase the efficiency of their plants, and many others went home resolving to do so at the earliest possible opportunity.

This year, with business on a more settled basis and with optimism prevailing throughout the country, indications point to even greater success. With the previous accomplishments of the Chicago Club of Printing House Craftsmen to build on, the Boston club has arranged an exposition which will greatly surpass last year's event.

The Mechanics building contains 105,000 square feet of floor space, much more than was available at the Chicago Coliseum, and at the time of writing nearly all this space has been sold. Many manufacturers and supply houses who were not represented at Chicago will "B in Boston" this year, and those who were represented will be back with bigger and better exhibits. The floor space in the Mechanics building will be divided into seven departments, as follows: Department A will contain exhibits of light machinery and composing-room equipment; departments B and C, heavy machinery; department D, box machinery and appliances; department E, light stationery exhibits; departments F and G, printing exhibits.

All the latest models of composing machines, presses and bookbinding machinery, and many smaller but important labor-saving devices will be in actual operation. In addition to the displays of printing machinery, visitors will be given interesting demonstrations of the processes involved in the allied trades, including photoengraving, papermaking and boxmaking.



Officers of the International Association of Printing House Craftsmen

Top row, left to right: William R. Goodheart, president; Perry R. Long, past president; Edward W. Calkins, first vice-president. Bottom row: Harvey H. Weber, second vice-president; L. M. Augustine, secretary; John J. Deviny, treasurer.

One of the most important features will be the printing exhibit, which will occupy a whole section of the building. To the buyer of printing especially this will be of particular value from the educational and business point of view, as here will be shown a great variety of art, book, catalogue, magazine and commercial printing. A complete direct-by-mail campaign will be displayed, and attendants will present the advantages of direct advertising to buyers of printing. The layout display will include examples of work in black and in colors for cards, boxes, folders, catalogues, broadsides, posters, magazine inserts and advertisements. Exhibits of typography will show old and modern treatments of straight and display matter. Presswork will include work done by letterpress, offset, lithographic and rotagravure processes in black and in colors on platen, cylinder and rotary presses. Bindery operations will be demonstrated by the different methods of folding, stitching, backing, blocking, trimming, covering and lettering. In addition to the interesting and impressive displays of regular work done by

representative printers there will be many valuable specimens of honor printing and binding, and it is also expected that many historical exhibits will be included. The section of the building devoted to printing will be well lighted and there will be plenty of room for a comfortable and leisurely examination of the various collections. Many new ideas will be gained from a careful study of this display.

While the purpose of the exposition and convention is educational, the delegates and visitors will also need recreation between sessions, and this feature will be well taken care of by a special committee of Boston craftsmen. Whether visitors prefer specially conducted trips or sightseeing by themselves, they will find plenty to interest them. The beaches, the amusement parks, the public buildings and the historic landmarks in and near Boston are of unusual interest. The lady visitors will be well entertained, shopping trips, theater parties, afternoon teas and motor trips being included in the program.



Delegation representing the Second Educational Graphic Arts Exposition which invited President Harding to open the exposition on August 28.

The exposition has been exceptionally well advertised. The publicity department, headed by Jacob Levin, an expert publicity man of wide and varied experience, has conducted an intensive advertising campaign. Liberal space has been used in the printing trade journals, and vast quantities of direct-mail literature have brought the "B in Boston" idea home to print-shop executives in a forceful way, bringing out all the allurements offered by Boston, as well as the educational features of the exposition and convention. Bulletins have been sent regularly to the printing trade journals, keeping the editors in touch with the work of those in charge of the show, and the trade journals have coöperated with the publicity committee in boosting the exposition and in presenting its advantages to their readers. The Boston craftsmen have lived up to the old maxim, "It pays to advertise."

A silver cup, offered through the courtesy of John Clyde Oswald, publisher of *The American Printer*, will be awarded as a trophy to the craftsmen's club sending the largest delegation to Boston. The award will be based on the number of delegates attending, multiplied by the miles they have traveled to the convention, the number of delegates from each club to be determined by the number registered at the convention. The Boston club, having practically no distance to travel, will not be eligible for the prize. This condition practically eliminates the handicap of distance, and places all the clubs on a more equal footing. Every club will be anxious to win this trophy.



Some Members of the Advisory Board of the Graphic Arts Exposition

Top row, left to right: Albert W. Finlay, George H. Ellis Company, Boston; John R. Demarest, Wilson H. Lee Company, New Haven, Connecticut; William H. Lester, Loring-Axtell Company, Springfield, Massachusetts. Botton row: Benjamin P. Moulton, Remington Printing Company, Providence, Rhode Island; Edgar F. Nelson, secretary, Boston Typothetæ Board of Trade; Henry P. Porter, chairman Education Committee, United Typothetæ of America.

Special excursion rates will be granted to visitors and delegates, the reduction amounting to a fare and one-half for the round trip on the certificate plan. Tickets will be on sale from August 24 to 30 and must be validated by the signature of the International secretary and special agent of the carrier on August 30 or 31. Those leaving Boston before August 30 or arriving later than August 31 can not secure the reduced rate.

Admission to the exposition will be by ticket. All exhibitors will be supplied free of charge with tickets which they can distribute among those interested. The Boston Graphic Arts Exposition is not a money-making show, and it is the wish of those behind it that every one directly interested in the printing and allied trades be admitted without charge.

Arrange your plans to "B in Boston" August 28 to September 2. It would be hard to find a pleasanter or more profitable vacation.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Founding a Country Newspaper—Then and Now

IT was back in the early seventies — 1873, to be exact — that Printer Stephen Daniels, then located in a small town in central Illinois, felt the call toward the West. He had a small outfit for printing and publishing a newspaper — an old Washington hand press, a fifty-pound font of long primer type, one hundred pounds of brevier and some nonpareil — all of which showed the effects of wear. Still, there were double and single faced brass rules, plenty of old thirteen-em leads, a lot of nonpareil slugs, some home-made reglets and wood furniture, two fonts of wood type and a small foot-power job press to make up an outfit from which a newspaper could be printed and jobwork could be done for those who needed it — if they were not too particular.

Daniels felt the call to the West where new towns were being planted along new lines of railroad, and booms were on, with promise of striking great opportunities and ultimate wealth. Newspapers and printers were needed and demanded in these new towns and booming localities. If he could only get his outfit out there in the West — well, there must be some way!

Bud Alexander was a sort of all-around chap who loafed and gabbed in the printing office a great deal. He knew a lot and had a popular and taking way with him that would make him a good adjunct to a "sanctum sanctorum," thought Daniels. He would see Bud and suggest the big idea to him. Bud had a team of horses and a wagon, and possibly a little ready money, which Daniels had not. Now, if they could hook up together they might make a real start in life in the great West. Bud was casually approached on the proposition next day, and with a long, far-away look he sat contemplating the matter. Not rejecting the idea at once was favorable. Stephen Daniels watched Bud as he squinted and thought. After some little time, Bud spoke:

"Do you suppose," he said, "that I could ever write items for a newspaper and get away with it?"

"I have no doubt about that," said Daniels, "and if you ever want to try it, the West and a new place is the opportunity. Never try it in a town where you are known and where they might ask about your previous condition of servitude. They don't care anything about that out in the West, and land boomers and politicians are not apt to be educated to a very particular degree, anyway."

"Well, how will we hook up on the deal?" asked Bud.

"Go you halves," said Daniels. "I furnish the printing materials and plant, you furnish the horses and wagon to get it out West, and we both work the business for all there is in it. I'll bet we make it win."

It was agreed, and Stephen and Bud went about preparations for their great trek west at once. The proposition was balanced about as follows:

Stephen Daniels furnished:	
One Washington hand press valued at	$175.00
One foot-power job press valued at	60.00
Type and printing materials valued at	90.00
	$325.00

Bud Alexander furnished:	
One team of horses valued at	$150.00
Wagon, harness, etc., valued at	60.00
Camp equipment and cover for wagon, etc.	50.00
Services transporting equipment	65.00
	$325.00

Across Illinois toward Keokuk they found the route westward was not lonesome. Many were the travelers trekking that way, and they had interesting experiences while gathering from those they met such information as they could concerning promising localities. Evidences of established civilization were too numerous in southern Iowa and northern Missouri. As they went along the line of the two States they drifted up toward Des Moines, and there learned that some cheap land in northwestern Iowa was attracting considerable immigration to that locality. Several good towns were gradually developing, while Fort Dodge gave promise of a great city. Toward Fort Dodge they turned, drifting along the western Iowa counties, over the hills and across streams that watered fertile land where new settlers were getting established, but where money was slow and times close. Traveling began to get tiresome. Money began to get short with Bud, and he inquired where this promising land was anyhow.

Late one evening they reached a county seat in western Iowa where a railroad had caused considerable settlement and where the town seemed to be bustling with business. The proprietor of the hotel at which they stopped was full of information and boom ideas. Land had jumped 50 cents an acre in a month, town property was on the rise and land notices showed final proofs on many good claims. A politician drifted into the hotel and in a nonchalant way showed that he was a "boss" in the community. He had a great deal to say about public affairs, and indicated he controlled much of how public matters went. He took to Daniels and he liked Bud. Learning that their mission to the West was along newspaper and printing lines, he saw where he could use them.

"You fellows don't need to go any farther," he said. "Here is going to be the biggest and best town in western Iowa, and there is a chance here for a Democrat newspaper that will pull the patronage, and when a Democrat president is elected, which will be soon, you fellows can hide in velvet

cushions the rest of your lives. Why don't you start a paper here? I'll subscribe for it right now and get you fifty more subscribers in a week."

Early next morning Stephen Daniels was awake and uneasy. He had canvassed the situation in his own mind, had come to the conclusion he might lose Bud if he persisted in going on, and then — without money or anything else for certain they would both lose what they had and be set adrift. It looked as though fate had set the mile-post of their westward journey and they were at the end of their trek. Here must be the place for the newspaper they had come to establish.

Bud finally came to life again and, rubbing his eyes, saw Daniels sitting near-by staring out of the window.

"What do you see, Steve?" he asked.

"Not a cloud in sight," briskly remarked Steve. "I can see right here the opportunity we have been looking for. Bud, it seems to me that we can locate a newspaper here, and if this burg keeps on growing it will soon make us some money. I'm for staying here."

"In that case, let's get some breakfast and unload the outfit. Horses are near done up and we'll have to sell them to get some cash. Where are we going to put this machinery and set up shop?"

The latter question was soon solved to some extent when the politician got down on Main street at eight o'clock.

"There's room in the back of Sol Smith's meat market for what you need, I should think," he informed the strangers. "Sol and I have deals together which will make him want to help you if I say so. Let's go up and see him."

Nothing was pleasanter for Sol right then than to think of $3 a month income from the back end of his meat market, and he believed he could fix it up a bit so it would be all right with a side entrance down between the buildings.

Stephen Daniels and Bud Alexander then became citizens of "the best town in the State of Iowa," as their future newspaper was destined to christen it. They unloaded their $325 printing outfit in the rear of the meat market, and spent the rest of the week looking for a buyer for Bud's team and wagon and sorting the "pi" that had been the result of the long overland trip in a lumber wagon. A piece on the old jobber was broken in the shuffle westward, but the local blacksmith and Steve soon repaired it.

The following week the *Boomtown Banner* blossomed forth, with Daniels and Alexander as proprietors. The first issue was small, two pages of an eight-column sheet being printed, as that was the only length column rules they had, and they couldn't unearth enough type nor solicit enough advertising for four pages. It was a dinky-looking sheet, and a hard come-down from the hopes that had lured the pair westward. But — what could you expect from a $325 outfit and one green hand at the business? Stephen had to work nights and Sunday to get out what they did, while Bud racked his brain for ideas to print either as news or editorial wisdom, only to have Stephen throw them out or rearrange them to suit his idea of "newspaper style" — some tommyrot that Bud couldn't yet appreciate.

It was a close and trying time during the following winter to make ends meet and to get white paper enough to print on. Occasionally some jobwork came in and the land men were liberal and board was cheap. The money from Bud's team was pieced out with the other income to stand off supply houses — and then came the time for the next election campaign. After that everything moved along better; candidates became friendly boosters, and the character of and necessity for the new editors were established. Legal notices found their way to the *Banner* office and these were promise of real cash. Subscriptions came slowly and often were paid for in farm produce of some kind that the boarding house could use.

But the *Banner* was established on $325, and became the equal of a hundred other newspapers of the State and locality, many of which had been born under the same strenuous circumstances and with the same hope of future prominence and prosperity.

A. D. 1920

Boom times were on in 1920, following the close of the great World War. Money was flowing everywhere, banks were liberal with credit, industry was humming and agricultural interests money mad with great profits picked up with little work. Speculation was rife. Men with ambition and enthusiasm felt the spirit of the times and sought action. Anything — everything — was possible. All the times required was nerve, brains and work. A few short years of that would make any man independent.

Fred Slattery's mind had been considering all this for several weeks. He was holding a good position in the front office of a small city daily in Wisconsin, and he knew that the newspaper was making money. It was, in fact, better than a bank. It had made money every year for some time. Its pages were crowded with advertising, its news organization going strong and its popularity mounting. Why could not he, Fred Slattery, become owner and publisher of a good newspaper, and get somewhere?

While the money situation was easy all over the land, and Fred was hitting the high places with the rest of 'em, such mode of living had not been conducive to a good bank account — at least not when considering an investment of some thousands of dollars. But kind, old, liberal Uncle Perkins believed the young man to be a genius and a coming lamp of fame in his family. Nothing was too good for Fred, in Uncle Perkins' mind. Fred sought Uncle Perkins on the front porch that evening after dinner and approached the subject of opportunities as they seemed to be unfolding for young men of the times. Casually he mentioned the fact that if he had the means he would start or buy a newspaper in some comparatively new and progressive community and begin to lay the foundation for a great future.

"How much will it take, Freddie, to get such a newspaper business as you have in mind?"

"Hardly know, Uncle, but I would think $10,000 would swing it, and if more should be needed credit is easy nowadays." And Fred felt he had been conservative and wise in making the calculation.

"How much is this paper you are now working on making a year?" asked Uncle Perkins.

"It paid income tax on $13,000 last year," Fred replied, "and I happen to know that salaries were paid mighty liberally to interested parties to keep the amount down."

"Well, well. I didn't know there was such money in the business," mused Uncle Perkins in an undertone, and thoughtfully. "Why, Freddie, with a young hustler like you in charge of a newspaper business in a good town it ought to do as well as this badly run paper does. Why don't you try it?"

"That's just what I say, Uncle; why don't I try it while things are going along well? There's just one reason why — the $10,000!"

Uncle Perkins dreamed that night. He dreamed that he had but eight or ten more years to live, anyway, and in a vision he saw Freddie becoming a great man, an editor, a leader in the community and in the State, and a power in industrial and political centers. When he awoke he had made up his mind that his beloved nephew should have that chance, at least, and he could well spare the $10,000.

"Come here, Freddie," said Uncle Perkins after dinner the next evening. "I want to talk more about that newspaper idea you have mentioned. Where do you expect you could find such

a newspaper as the one you want and where do you think you would like to start if I furnish the $10,000? "

"Oh, the woods are full of good propositions," said Fred, firing up with enthusiasm. "Over in Illinois or Minnesota, perhaps. Plenty of good towns putting on airs now, and speculation will get some of the owners to let go. I would look around first, I think."

And from that minute it was settled. Fred packed his grip and headed for Chicago. Making some inquiries among newspaper and supply houses there, he got a pointer or two for consideration. Some things looked good in Illinois, but he headed for Minnesota finally, where he was struck with the evident prosperity and hustle of the great dairy country that, with farming, was making that region flourish and boom.

St. Andrew struck his fancy most. But here were three newspapers, a semiweekly and two weeklies, two with well equipped shops and doing fine business. The third paper was the only one possible to buy, as the semiweekly and one other weekly felt their prestige and possibilities beyond all reason. Fred thought, "Why not take in this one paper, give the others a run for their money and finally get control of one of them?" It looked like a plausible scheme. He would return to his uncle and get the money and get the game started.

"Uncle Perkins," Fred reported, "I have found a beautiful little city over in southern Minnesota where I think I can get the foothold I want. The town has three newspapers now, is five thousand population and growing fast. It will be a city some day and I think I can work out the newspaper plan I have in mind there."

"Did you buy one of the papers, Freddie?" asked Uncle Perkins, with evident pleasure at the young man's confidence.

"No; just got an option on one — the only one that would sell. It is not the strong newspaper there now, but I can make it so, and then consolidate with one of the others some day. It will take $12,000 to get this paper now, but I can arrange for the credit necessary to carry the balance over $10,000 if you want me to."

"No, Fred, just pay for it when you get it, and take my check for that amount on your note, to show your good faith, understand — just to make it look businesslike."

The deal was made. Fred Slattery found the Minnesota town all he had reported it to be. But the newspaper plant—?

An old press of the wrong size for the publication, slow and out of date, an excuse for a slug-casting machine, a lot of poor advertising type and shop equipment, and some job presses — all worth on used-price invoice about $4,000, but in a going concern valued at twice that. But with that equipment a strong and leading newspaper was impossible. Hitting the ball hard himself in organizing his office force, writing, reporting, bookkeeping, and hustling night and day, Fred was battling like a major to make good on his ideas. He found more equipment was needed, and finally ventured to confide to Uncle Perkins what he had concluded.

"All right, Freddie; now that we are in there and know what is needed, might as well have it. You make the purchases and send me the bills, and I will either get you the money or the credit."

Now things were possible. In Chicago Fred found that a real slug-casting machine that would give news and advertising service — a three-magazine machine with side magazine for display type — would cost him about $4,500. But he ordered one and then began to look for a press of the type needed for good work and speed. With visions of both newspaper and commercial printing service, he selected a seven-column size press of approved make, which cost $4,800.

Here was over $9,000 more added to his investment in the newspaper he had purchased. But it required more. The building it occupied was unsuitable for the purpose. Another one was available, at a rental of $150 a month. The proprietor, however, would not spend a cent in repairing or changing it for the renter. Fred took it, anyway. He invested $700 in changes and repairs, and made it a real respectable newspaper home. Then he ordered a moving day. It took several men and some machinists and lots of help to get things over to the new place. Some broken parts resulted even then, and when the moving and installation of new machinery was finished Fred found he had added another $600 to the investment account.

Now, however, he had a real newspaper plant and could "tear loose." *The Tribune* showed the effects of the transfusion of blood and public opinion responded nobly. Business began to pick up and hit the high-water mark. Opposition began to nag and hit back, showing they felt it. St. Andrew people saw they had a real newspaper and a real newspaper man helping to put the city "on the map." And while Fred felt all this, and realized things were coming, he also realized he now had an investment and an indebtedness that looked like a First National Bank. An inventory now would show up about as follows:

Original investment in plant	$12,000
Composing machine added	4,500
New press replacing junk press	4,800
Repairs and changes in building	700
Moving expense and machine repairs	600
New folder for large press	450
Electric power, individual motor	350
New type and materials added	580
Pressfeeder for job department	650
Front office furniture	300
Cheap automobile for use in business	1,000
	$25,930

Uncle Perkins was rather astounded when the figures thus compiled first struck his eye. He had expected a severe drain on his bank account, but he was not prepared for the accrued indebtedness. All these incidentals were strange to him, but so long as Freddie found them necessary, he endorsed his notes and kept the bankers sweet tempered.

As the months rolled on, a sudden slump in prosperity of the country hit southern Minnesota along with other sections. Business went into almost a panic with the farming interests, advertising went bad, collections became slow and impossible, and bank credit was suspended. Having no indebtedness he was unable to carry through Uncle Perkins, Fred faced the storm firmly. He realized his dependency, but also felt the time was coming now when his competitors would talk business with him. So far they had maintained a lofty attitude of superiority and predicted his failure and downfall. One of his competitors came sooner than was expected; one of the partners in the leading paper died and the other could not carry the load of indebtedness under such circumstances. He came to Fred Slattery with a proposition. It was to consolidate the two papers and make a stock company, issue shares to those going into the deal and let the entire properties of both papers represent the assets.

Uncle Perkins almost fainted when the scheme was proposed to him. But he said to himself: "This is big business; it is modern business; Fred is right and he is able to handle it. I will let go of enough Liberty Bonds to clear up Fred's debts and take stock to give him complete control. It has come high, but he has his newspaper business where he planned it."

"But, Freddie, who would have thought that to get control of a good newspaper even in a small city, it would require more investment than it takes to get control of a good sized bank?"

"I didn't know about that, either, Uncle, but I do know that in these times I would rather be owner and publisher of a leading newspaper than president of the best bank in my town. I wouldn't swap profits with the bank this year or next."

Review of Newspapers and Advertisements

BY J. L. FRAZIER

The Ortonville Independent, Ortonville, Minnesota.—Your paper, for years, has been maintained at the highest standard of excellence. The latest issue is no exception to the rule and indicates forcibly the advantages of good makeup in the consistent pyramiding of advertisements and the pleasing appearance and effectiveness resulting from the general use of one style of display type. The selection of Caslon Bold for that standard letter is a particularly happy one. A page is reproduced.

Maquoketa Community Press, Maquoketa, Iowa.—The twenty-page issue of June 22, presumably a special edition because printed on smooth, substantial stock and made up four columns to the page, semimagazine style, is excellent. The print is particularly good, and the advertisements are well arranged and displayed. The fault with them is largely in the use of so many capital display lines and of so much condensed-letter display. Makeup is very good, as the reading matter of each page is massed; in fact, on the small page you couldn't have made up in any other way.

The Milroy Press, Milroy, Indiana.—The special edition of June 8, commemorating the centennial of Rush county, is a fine one of thirty-six pages. The print is excellent, as are also most of the advertisements, some, however, reflecting the strain of getting out such a big edition in lack of effectiveness, due, no doubt, to hurried work. A commendable feature is that one style of display type, Cheltenham Bold, is used throughout the issue, and this fact saves the appearance of the paper, for, as some of the advertisements are set, they would be very bad indeed if there was a mixture of different shapes and styles of type. The presswork is excellent.

The Whitewright Sun, Whitewright, Texas.—Oh, what a joy to pick up a paper and find that neat and orderly appearance throughout resulting from pyramiding the advertisements! Readers can not help but appreciate a paper made so inviting and easy to read, and you can wager, on account of that, they will pay more and better attention to the advertisements. It goes to show that even without the best available type equipment a publisher can get out a neat and attractive paper if he will but determine to do so. Another point which we have made from time to time—possibly you got it from us, possibly you determined it was right yourself—and which helps make the *Sun* a fine paper is the fact that your ad.-compositor does not attempt to bring out every point possible in display. By practicing restraint in the amount of display in an advertisement your type is conserved and you do not have to mix faces, the most persistent evil we have to combat in this department. There is evidence, all the way through, that you give studied attention to ways and means of making the paper a good one and, believe me, the result tells. It would be a revelation to many publishers who claim they can not get out a better paper without buying a lot more type if they could see a copy of the *Whitewright Sun* and carefully study it. Our hat is off to all who had a part in its production.


EAGLES---Hear Del Cary Smith at Eagles' Hall, Tonight!

3,500 Home Visitors To Advertising Each Week

THE AMERICAN

EAGLES TO HOLD BIG MEETING

40-8 WILL MEET ON RANCH

PUT RADIOS IN POLSON CAMPS

ELKS TO PAY TRIBUTE TO MOTHER

BOEING TRACT LOGGING IS DELAYED

HOQUIAM FIRM DOES TEMPLE PLUMBING

MASONS TO MEET IN CONVENTION NEXT WEEK

ROTARY CLUB TOLD DIRECT PRIMARY LAW COSTLY

LIONS BUREAU ON AGRICULTURE IN HOQUIAM

How to Mate Birds and Prepare Them for Exhibition Is Told by Chris Daniels, Hoquiam Expert

Spicy-looking and well balanced first page of the *American*, Hoquiam, Washington, of which interesting facts are related in the review that appears on this page. Read it.

The American, Hoquiam, Washington.—From a news standpoint, and in consideration of the fact that it is produced with but one typesetting machine and a press on which you can print only two pages at a time, necessitating four runs of 3,500, the *American* is a remarkable weekly paper. Another interesting feature is the fact that although only five miles from the larger city of Aberdeen, a strong drawing card as a trading point, you accept nothing in the way of advertising from that city. Again, the news matter is purely local throughout, which is likewise a mighty strong point. Surely, you deserve the loyal support of local merchants, and apparently you are getting a good patronage, though, of course, it could be better. From the standpoint of appearance the paper is interesting in makeup and is pleasing throughout. The


Mother O' Mine

STOP AND SHOP AT CASH & CARRY GROCERY

Coffee Best No. 1 Grade Fancy Peaberry 33c lb.

ORTON BROS.

Big THREE DAYS Sale

Starts Community Sales Day, Thursday, May 18

WE HAVE DECIDED TO MAKE THIS THE BIGGEST MARKET DAY EVER, AND IN ORDER TO LET THOSE WHO ARE UNABLE TO COME IN ON THAT DAY TAKE ADVANTAGE OF OUR BARGAINS, WE ARE GOING TO CONTINUE IT FRIDAY AND SATURDAY MAY 19 and 20

ANY OF THESE FOR $1.00

ANY OF THESE FOR 85c

THE ORTONVILLE HARDWARE COMPANY

Page from Ortonville (Minn.) *Independent*, illustrating pleasing and effective results that follow the pyramiding of advertisements and the general use of one style of display type.

first page is interesting and spicy, and we note that you have followed the lead of some dailies in reducing your column width to twelve picas, giving eight columns to the page. Print is excellent. Advertising display, while not outstanding, is satisfactory, in fact, were it not for the fact that you employ such a variety of type faces we would consider the advertisements excellent. It is too bad, we think, that publishers so energetic and progressive as you have not adopted the pyramid makeup. The pyramiding of advertisements would improve the appearance of the paper materially. Possibly you will do this and send us another copy, giving us a chance to say "we told you so."

The Sidney Herald, Sidney, Montana.—First page makeup is excellent, in general. The headings are of a very good size and there are enough of them to make the paper appear bright and snappy. We find bad divisions of words in one or two instances and we do not consider it good makeup to have a divided word in the main hand-set deck of a news heading. Another point, the lines are of lengths that are too varying. In one head we find the two hand-set lines almost full column width; in another we find one line less than half the column width and the other line quite full. If the editor, or whoever writes the heads, will keep before him a model heading and, by counting the letters, write each head so the lines will be the proper length and in order that there will be no divisions of words, better results can be had. The print is clear, and we note that the advertisements are pyramided on most pages. Why not on all? The advertisements are fair. Too many display lines are set in capitals and the great variety of borders employed detracts from the appearance of the paper rather than from the appearance of individual advertisements. In some there is not sufficient contrast between the important display lines and the body; such advertisements lack pep. On the whole, however, the *Herald* is a mighty good paper and a credit to all having a hand in producing it.

Old Colony Memorial, Plymouth, Massachusetts.—In this issue of THE INLAND PRINTER, recounting the growth of the printing business and the development of the art, we're mighty glad indeed to have for review the centennial edition of your paper, incorporating, as it does, an actual reproduction of Volume 1, Number 1, published on May 4, 1822. While the 1922 issue is well printed and interesting as to editorial content it is not so neat, on the whole, as the initial issue. Display type in what have the advertisements appear in the first issue is small and light, most of the lines being emphasized through the use of capitals of the body, and italics. The modern edition indicates the right and bottom sides and the diagonal from the lower left-hand to the upper right-hand corners.

The Lodi Review, Lodi, Ohio.—The print is satisfactory, but that just about constitutes the good qualities of the paper. On the first page we find country correspondence and "boiler plate." Several columns are given to the dedication of a new church, yet the treatment of that important feature seems wholly inadequate. True, most of the matter pertaining to it is set double-column measure, but some of this double-column matter is set in six or seven point. Our first impression upon seeing the page was that it was a



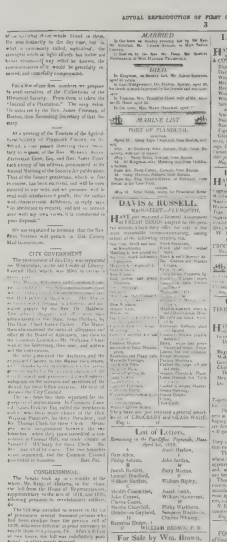
ACTUAL REPRODUCTION OF FIRST OLD COLONY MEMORIAL

OLD COLONY MEMORIAL.

AND PLYMOUTH COUNTY ADVERTISER.

Vol. 1. PLYMOUTH, MASS. SATURDAY, MAY 4, 1822. No. 1.

First page of the *Old Colony Memorial* (Volume 1, Number 1), Plymouth, Massachusetts, issued May 4, 1822. The columns are sixteen picas wide. In spite of the absence of heads such as characterize the modern newspaper the page looks neat, largely because it appears so clean.



ACTUAL REPRODUCTION OF FIRST OLD COLONY MEMORIAL

3

MARRIED

DIED.

MARINE LIST

PORT OF PLYMOUTH.

DAVIS & RUSSELL

Last of Letters.

CONGRESSIONAL.

For Sale by Wm. Brown.

Notice.

This is the third page of Volume 1, Number 1, of the *Old Colony Memorial* of May 4, 1822. The advertising, you will note, is of the primitive sort, both in nature of content and in treatment. As contrasted with the advertising of a modern newspaper one is impressed with the development of publicity during the past century.

growth of the business and the expansion of advertising rather than an improvement in the art. In it the display of most advertisements is too bold and big, and generally too many lines are emphasized. We are reproducing two pages from the original issue.

The Daily Republican, Rushville, Indiana.—We characterize your paper as very good indeed. The first page makeup is well balanced, while the variety and style of the news heads give it a snappy appearance. The headings could be no larger or bolder; you have gone the limit. Print is good, also. The advertisements are well arranged and displayed, and could be improved most of all by the use of a standard rule border, which, of course, would not improve the advertisements individually so much as it would the paper as a whole. The idea that attention is attracted by the thing that is different is sound, but it can not be applied to the advertisements of a newspaper, all of which are different, because, then, difference becomes the rule and there is no contrast. The advertisement that is different among many that are similar will stand out, for that results in effective contrast.

Presque Isle Star-Herald, Presque Isle, Maine.— Print is very good, and the columns of live news matter give evidence that the editor covers the field thoroughly. The single main line headings — set in twenty-four-point extra condensed Cheltenham Bold lower-case — that appear over the leading news items seem slight in view of the importance and length of the items. They represent a lost opportunity to contribute snap and interest to the page. Where heads have two lines in this major display type the lines are not kept uniform in length as they should be. Advertisements are generally simply arranged and well displayed, but in some there is too much bold display, particularly since the type face you employ most frequently is an old timer not at all famous for good looks. The black ribbon border, also largely used, ought to go into the h. b. and much lighter plain straight rules utilized. You could make a great improvement in the appearance of the paper by pyramiding the advertisements, that is, grouping them (approximately) in the triangle formed by

report of the elders, so insignificant are the heads, so lacking in size and those qualities of arrangement that suggest news interest. Modernize your first page; add a little spice to its makeup. Get some live news headings and distribute them over the page, in an orderly manner, of course. Some advertisements are good and look modern, as, for instance, the one for the Parmelee store. Others are very bad, notably those for The Lodi State Bank and S. J. Steele. Neither of these has a border. In the first the worst blemish is the condensed block head-letter used for display. The main display in that ugly type face is set in two lines, the first "What is Behind Your" — set flush to the left — and the second the single word "Deposits" — set flush to the right. To be pleasing the lines of headings set drop-line fashion ought to be near the same length, for they look very bad indeed when there is a great variation in their length. Another point, when a thread is divided into two or more lines it should be broken up according to what is termed "sense," that is, so the words of each line will appear to hold together in meaning. The word "your" belongs with "deposits"; "What is Behind" conveys a single thought. The Steele advertisement is arranged as though done in a great rush. There are three kinds of type in it, among them the atrocious block letter referred to. The white space is all at the bottom, where the lines are short. The advertisement for the Community Bank would look better if the body were set in such measure that the type group would conform with the space, when the white space would be more nearly even all around instead of being massed at the top and bottom. The heading, "Napoleon," is too small in relation to the size of the body and if made larger — and there was ample space to do so — it would add greatly to the effectiveness of the display. The value of emphasis through any method or medium is weakened when overdone or overused. A line or word in the body of an advertisement emphasized by being set in italics or capitals will stand out, but when a great many words are italicized or capitalized the effect instead of being emphatic is confusing. One good display type face would be better than so many inharmonious faces.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Hansen Type Foundry Celebrates Fiftieth Anniversary

The annual outing of the employees of the H. C. Hansen Type Foundry, Boston, held June 24 at Villa Motor Inn, Nantasket, Massachusetts, was of special significance this year, as it marked the fiftieth anniversary of the House of Hansen. The morning was occupied by an enjoyable program of sports, followed by an excellent dinner. After dinner the party adjourned to the dance hall and enjoyed themselves until evening.

Shattuck & Bickford Develop Two-Color Unit

Shattuck & Bickford, Inc., 355 Battery street, San Francisco, California, whose roll feeder for job presses has been in use for some time, have perfected and put on the market a roll-fed multiple-operation press which prints in one or two colors, punches, slits, perforates and rewinds or cuts to sheets of the required size. Excellent distribution of ink, accurate register and large output are the features claimed for the new press. The company has also developed a tandem roll-feeder which prints two colors on one side of the sheet or one color on each side, and has the desirable automatic features of the multiple-operation press.

Type-Hi Corporation Organized

The equipment, patents and other assets of the Type-Hi Manufacturing Company, Syracuse, New York, have been purchased by the newly organized Type-Hi Corporation headed by G. Bruce Andrews. The new corporation will continue the manufacture and sale of the Type-Hi planer, which has been on the market for several years.

The new owners are planning an intensive sales campaign in the United States and in foreign countries. In coöperation with the sales department, the production department has been reorganized and is now turning out planers in large numbers.

Exhibit of Printers' Equipment to Be Held at I. T. U. Convention

An Allied Printing Trades Exposition is being planned in connection with the sixty-seventh annual convention of the International Typographical Union, to be held at Atlantic City, New Jersey, from September 8 to 15. The exhibit of printers' equipment will be held on the million dollar pier, which provides over 150,000 square feet of floor space for exhibition purposes. This is the first time in the history of the union that such a show has been arranged in connection with the annual convention. A. Conrad Ekholm has been appointed manager of the exposition with offices in the Segal building, Atlantic City. It is expected that between twenty thousand and thirty thousand union printers will attend.

Fred Goudy Honored by Architects

Frederic W. Goudy, art director of the Lanston Monotype Machine Company, has been awarded a gold medal by the American Institute of Architects for his work in the advancement of the art of typography. The following telegram was sent to him by the board of directors of the institute:

"For your meritorious work in the art of typography and your devotion to its advancement, the Board of Directors of the American Institute in Chicago assembled has bestowed upon you the allied arts gold medal of the Institute."

Boston Craftsmen Decorate Franklin Statue

An impressive memorial service was held by the Boston Club of Printing House Craftsmen on July 4, when about one hundred of its members were present to decorate the statue of Benjamin Franklin in front of the Boston City Hall, in the name of the Second Educational Graphic Arts Exposition. A large wreath with the inscription "Patriot, Educator, Printer" was placed on the statue by little five year old June Butler, daughter of Thomas E. Butler, a member of the club.

A. J. Philpott, of the *Boston Globe*, gave a short address to the assembled craftsmen. The exercises ended with the playing of the national anthem by a naval bugler.

Big Lead-Molding Press to Be Exhibited at Boston

For the benefit of those who are interested in knowing the difference between a lead-mold electrotype and a wax-mold electrotype the Home City Electrotype Works, of Boston and Springfield, Massachusetts, has arranged to exhibit its Wesel two thousand ton lead-molding press at the Boston Graphic Arts Exposition.

To exhibit a press of this size is quite an undertaking, as it weighs approximately thirty-five thousand pounds. It is planned to have it erected in the Mechanics building at Boston and to have it in operation during the entire course of the Graphic Arts Exposition. This lead-molding press has many interesting features as a machine, and besides the lead-molding process is of great interest to buyers of electrotypes.

Model 3 Linograph to Be at Boston Show

The Linograph Company has announced that its exhibit at the Boston Graphic Arts Exposition will include the new Model 3 linograph. The Model 3 was placed on the market last fall and has been received with considerable interest by printers both in this country and in Europe. With regular equipment the Model 3 carries three magazines. A shift from one magazine to another can be made in three seconds. All three magazines can be removed and replaced by three others in fifty seconds. This new model is built along the same lines as the Model 1 with low quad slug, the single matrix transfer, and light weight magazines. It can be equipped with one magazine and more added later.

The Linograph Company is planning to increase its sales and service force as quickly as suitable men can be secured and trained. The new men will be distributed through the Eastern, Southern and Southwestern States.

"The Correct Use of Bond Papers"

In preparing this booklet the American Writing Paper Company has rendered a definite service to users of stationery. "The Correct Use of Bond Papers for Business Purposes" is the report of a detailed study of bond paper and its uses, and of the requirements of the paper used for office stationery and factory forms.

The work of the American Writing Paper Company in connection with the standardization of paper has been an important step in reducing the cost of paper manufacture and in giving more efficient service to buyers. By elimination of duplicate brands the company has reduced the number of bond papers it produces to nine standard grades, which meet every requirement at a cost consistent with the purposes for which they are intended. The uses of each of the nine grades of bond paper are fully dealt with in the book.

All the different forms for office or factory are listed, with the requirements of the paper for each form and the grade which will answer the purpose efficiently at the lowest cost. Another useful feature is a table of standard sizes for office and factory forms which will cut and print from a 22 by 34 sheet without waste.

This booklet is the first of a series to be published on the correct use of paper. Others covering the uses of book, cover, ledger, bristols and other papers are now in preparation.

Samuel G. Goss

Samuel George Goss, one of the founders of the Goss Printing Press Company, of Chicago, died on Thursday, June 29, at his home in Glencoe, Illinois.

Mr. Goss was born in Chicago on March 5, 1858, and received his start in business as a printer. In 1885 with his brother, Frederick L. Goss, and Joseph J. Walser, he organized the Goss Printing Press Company.



Samuel G. Goss

Mr. Goss was a practical printer and from his printing experiences came the desire to improve the presses then in use. He was the inventor of many devices which have contributed much to the efficiency of the newspaper presses in use today. Mr. Goss was for many years president of the company that bears his name, retiring from active management three and one-half years ago.

He is survived by his wife, a daughter, Mrs. Harold H. Elliott, and a son, Samuel G. Goss, Jr.

Editors Publish Paper on Special Train

The special train which left Chicago July 9 carrying members of the National Editorial Association to the convention at Missoula, Montana, included a baggage car equipped as a printing plant for the production of the *National Editors' Argus,* the convention daily.

C. I. Johnson, of the C. I. Johnson Company, St. Paul, Minnesota, was the mechanical superintendent of the traveling print shop. The size of the *Argus* is five-column folio, thirteen-pica measure, eight-point body type leaded. Some thirteen editions were produced and copies sent to newspapers all over the country.

The equipment included a Model 14 linotype, a Kelly press and other print shop necessities. The linotype was lent to the editors free of charge by the Mergenthaler Linotype Company, several of whose representatives accompanied the editors on their trip.

Before leaving Chicago the editors were guests of the Mergenthaler Linotype Company at a dinner held at the Morrison Hotel Terrace Garden. Walter C. Bleloch, manager of the company's Chicago branch, was in charge of the arrangements, and interesting entertainment was provided.

Chicago Closed-Shop Printers Elect Officers

The annual meeting of the Board of Governors of the Franklin Association of Chicago, representing the closed-shop printers of that city, was held June 14. The following officers were elected for the coming year: President, William F. Bazner; vice-president, R. B. Barton; treasurer, Daniel Boyle.

Following the election of officers, Harry G. Cantrell, secretary of the association, announced the names of the members of the Board of Governors. The board consists of fourteen members representing the seven classes of work handled by members of the association. The present personnel of the board is as follows: R. B. Barton, colortype; A. T. Amidon and E. E. Laxman, publication; James Hibben and Daniel Boyle, tariff; William Sleepeck, William F. Bazner, A. W. Rathbun and Fred M. Glennon, general; Theodore Hawkins and William C. Hollister, law; C. B. Hill, trade composition; J. A. Williams and J. F. Holmes, blank-book.

Papermaking Machine to Be Exhibited at Boston

Elaborate preparations are being made by the American Writing Paper Company for its educational papermaking show to be presented in Boston in connection with the Graphic Arts Exposition during the week of August 28 to September 2. Many new features have been planned to make the exhibit of more instructive value than ever.

Several very interesting improvements have been made on the famous "baby" papermaking machine, which is to be operated during the exhibit. Among other additions is the installation of a complete tub-sizing equipment in miniature. By its use it is possible for the layman to obtain a knowledge of the method by which paper is sized. Another added feature includes the layboy constructed on the same minute proportions as the "baby" machine. This improvement enables the demonstrators to show how paper is cut and trimmed.

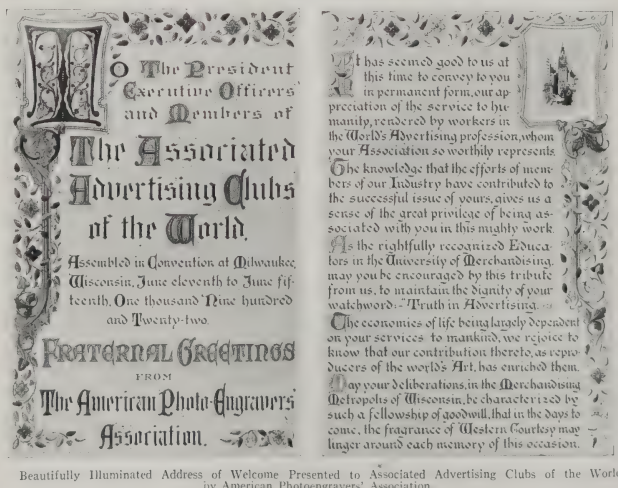
One of the most recent developments of the engineers of the company is a model loft-drying equipment, which will be operated alongside of the papermaker. This has been designed and built on the same scale as the little Fourdrinier.

Supplementing the manufacturing equipment, the American Writing Paper Company will have an exhibit to show other important steps in the process of paper making and testing. To accomplish the latter purpose a fully equipped research and testing laboratory will be a prominent feature of the display.

Photoengravers Pay Tribute to Advertising Men

Appreciation of the service of advertising men to the world was expressed by the American Photoengravers' Association in a beautifully illuminated address of welcome to the Associated Advertising Clubs of the World at the convention held in Milwaukee, June 11 to 15. The presentation was made by Charles A. Stinson, first vice-president of the Association.

The idea, layout and copy of the address, which is here reproduced, was the work of Thomas Shepherd, advertising counsel of the A. P. E. A. The illumination was by Miss Dorothy Hills, of Evanston, Illinois. Reproductions of twelve letters received from the leading advertising men in the United States were added as a supplementary compliment to both the advertising men and the photoengravers, and the whole product was presented in a beautiful white calf binder.



Beautifully Illuminated Address of Welcome Presented to Associated Advertising Clubs of the World by American Photoengravers' Association.

The Litchfield Linoplate—a New Device for Making Plates of Linotype Slugs

The modern tendency in industry is toward simplification, elimination of waste, and reduction of the time necessary to the completion of work. The attention of our inventors is directed principally towards these ends in order to meet the need for increased production. Such was the object of I. W. Litchfield, of Boston, in the invention of the Linoplate machine, and that he has succeeded has been amply demonstrated.

The Linoplate machine is a device by the use of which linotype slugs can be formed into plates for book pages, and mounted on patent bases for printing, thus shortening the time of getting forms to press. As the slugs are sawn off within approximately three-sixteenths of an inch from the top,



FIG. 1.—Showing slug with shoulders at each end.

practically three-fourths or more of the metal that would otherwise be tied up is immediately made available for use again.

The operation of this device is much more simple than would seem from a printed description. In the first place, the slugs are cast with special liners which form shoulders on each end, as shown in Fig. 1. After a page is made up to its proper size it is placed, face down, on a special lockup galley, the sides of which are grooved to engage the shoulders of the slugs and hold them firmly in position; pressure is applied at the end by means of two screws so the slugs are locked tightly in the case (see Figs. 2 and 3). The galley is then locked vertically

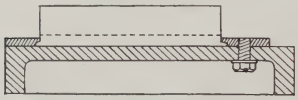


FIG. 2.—Section of lockup galley, or case, showing how slugs are held by shoulders. Dotted line indicates where slugs are cut off. Also see Fig. 3.

on the carriage of the machine (see Fig. 4), and carried, first, past a large circular saw blade which cuts off the slugs within about three-sixteenths of an inch from the top (see Fig. 2), then past a rotary trimmer which removes a trifle more metal, then past a set of four small circular saw blades, mounted on a vertical shaft, which cut grooves one-sixteenth of an inch deep and about one inch apart lengthwise of the page (see Fig. 5). As soon as the grooves are sawn in the page the carriage stops automatically. The galley containing the page is then taken out and the carriage is moved back to the starting point, when it is ready to take another page.

While the tops of the slugs are still locked tightly in the galley, fine steel wires are placed in the grooves, a liquid flux is applied, strips of solder are laid in the grooves over the wires, and the galley is put into a special soldering machine (see Fig. 6) where a set of electrically heated irons, accurately adjusted to the width of the grooves, quickly weld the solder, wire and slugs. The galley is then placed back on the top part of the machine (Fig. 4) where the final operation of shaving the slugs to proper height for mounting on patent bases is performed, after which the edges are beveled to fit the clamps for locking on the bases.

Once the machine is started, the operator can keep the pages going through in a steady

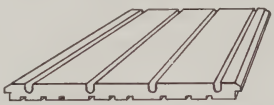


FIG. 5.—Showing how slots are cut in slugs after being cut down.

stream, taking care of the soldering operation and putting a page of slugs in a new galley while one page is going through the machine.

Electrotypes can be placed in with the slugs and made a part of the whole page, and initial letters can also be inserted without difficulty.

One point which should be noticed in particular is that the slugs remain locked firmly in the galley during the entire operation. They are face down on a smooth steel plate, which insures the accuracy of the printing surface, thus reducing the work of makeready on the press to a minimum, in fact, practically eliminating it on a large majority of the work done. When the plates are to be used on unusually long runs, they can be placed in a bath and given a nickel-steel surface, which greatly increases their durability.

Mr. Litchfield has been working on his device for three years or more, and its practicability was definitely shown over a year ago when plates made on it were used for printing a book for Houghton, Mifflin Company. The first machine built is in the George H. Ellis Company's plant at Boston, the second machine was installed in the University Press, at Cambridge, Massachusetts, some time ago, and another has just been placed in the plant of R. R. Donnelley & Sons Company, Chicago. There is no doubt but that the machine will find a place for itself in a large number of plants where bookwork is done. The Linoplate will be exhibited at the Boston Graphic Arts Exposition.

The Litchfield Linoplate Company has been incorporated, with offices at 272 Congress street, Boston, Massachusetts, to carry on the manufacture of the machines, I. W. Litchfield being president; A. W. Finlay, of the George H. Ellis Company, Boston, vice president; and Merton L. Emerson, of the American Pneumatic Service Company, treasurer.

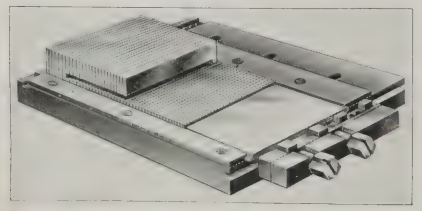


FIG. 3.—Lockup galley with slugs, showing how portion of the slugs is sawn off.

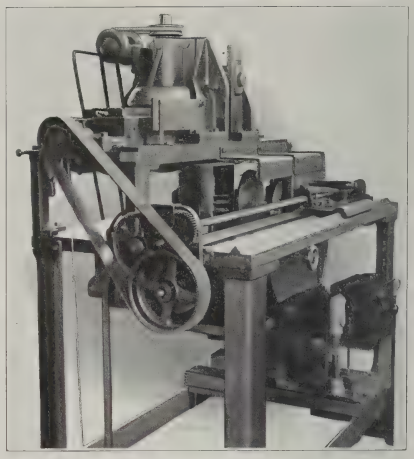


FIG. 4.—The Linoplate machine.

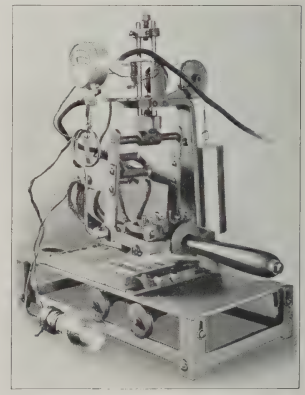


FIG. 6.—The soldering machine.

Chicago Paper House Shows Most Remarkable Growth

Occupying their sixth building site since the firm was established in 1852, Bradner Smith & Co., Chicago paper merchants, are recording another step in their expansion. Few mercantile enterprises in Chicago are older than this firm, which was founded by J. Bradner Smith and George C. Smith. The firm was engaged in business on the first site at the time of the Chicago fire, after-



New Home of Bradner Smith & Co.

ward moving to Wabash avenue, in what is now a retail section and from which at one time orders were delivered by ox-cart. As the business grew, more commodious quarters were needed until at present the firm's business space is represented by its large retail store building in the Chicago loop district in addition to two warehouses outside the loop.

The new structure will be a seven-story building adjacent to and made a part of the two present warehouses, which will be increased one story in height to afford architectural harmony with the new building. In this location the firm will combine all its facilities under one roof, using a total of 240,000 square feet of floor space, representing one of the largest paper warehouses in the world. The offices which have heretofore been maintained downtown will occupy the top floor of the new building.

The growth of Bradner Smith & Co. in size and in extent of service has closely paralleled the advance in the printing industry, and affords a striking suggestion of the increased demand for paper and paper products.

Ben C. Pittsford Heads Open-Shop Printers of Chicago

The organization of Chicago open-shop printers, formerly the Typothetæ Association, is now known as the Open-Shop Employing Printers of Chicago. This change is made in accordance with the new constitution of the Chicago Typothetæ. When the Franklin-Typothetæ was reorganized and renamed the Chicago Typothetæ the name was accepted on the condition that no other local organization use the name typothetæ.

At the first meeting of the Open-Shop Employing Printers the following officers were elected: President, Ben C. Pittsford; vice-president, H. L. Ruggles; treasurer, W. L. Wallace; executive committee: T. E. Donnelley, E. J. McCarthy, R. B. Nelson and F. A. Poole.

The association has become affiliated with the Employing Printers of America and will have new offices in the Monadnock building in the near future.

Rouse Adds New Department

After more than twenty years without a real vacation, Harry B. Rouse, president of H. B. Rouse & Co., is off to California, where he will take several months of well earned rest. Since the development of the first Rouse job stick nearly twenty-five years ago, Mr. Rouse has been on the job almost every day, and in those years he has contributed much toward the development and refinement of the mechanical side of printing and presswork.

Coincident with the departure of Mr. Rouse for California, a new sales and advertising department was created, with Oliver H. Kepley in charge. In the past Mr. Rouse has made no attempt to expand the sale of Rouse special equipment, for the reason that he has been too busy with the development of the mechanical and experimental sides of his business, in addition to handling the sales end. Mr. Kepley, the new general sales manager, is a practical man, having been an employing printer and a pressman several years ago, prior to his connection for a number of years with the Keystone Type Foundry. Later he became identified with the American Multigraph Company and as field sales manager he was in a great measure instrumental in the national development of that concern. He will immediately launch a more intensive advertising campaign for H. B. Rouse & Co., and it is his intention to put on special representatives in the larger cities to push the new Rouse devices which are being exhibited for the first time at the Graphic Arts Exposition in Boston.

Brief Notes of the Trade

Crane & Co., printers and stationers, Topeka, Kansas, have made a two-story 17 by 72 foot addition to their plant. This gives the company approximately 2,500 extra square feet of floor space.

Cornelius Ford, formerly public printer, has assumed the general management of the Hayworth Publishing House, 627 to 629 G street Northwest, Washington, D. C.

The A. F. Geisinger Manufacturing Company, of Milwaukee, manufacturers of Minute saw filers for sharpening trimmer saws, have moved into new and larger quarters at 1033 Winnebago street.

C. D. Traphagen, who has been president of the State Journal Company, of Lincoln, Nebraska, since 1904, has severed his connection with that company. He has been associated with the State Journal Company for forty-four years. Mr. Traphagen announces that with his son he expects to establish a business "entirely outside that of printing and publishing."

G. C. Willings, vice-president in charge of sales of the Intertype Corporation, has just returned from Atlantic City, New Jersey, where he appeared before the classification committee of the western railroads in connection with the reduction in the freight classification on typesetting machines west of the Mississippi River. The case was handled through the Brooklyn Chamber of Commerce.

Joseph T. Mackey, secretary-treasurer of the Mergenthaler Linotype Company, left New York city July 18 aboard the S. S. Mauretania for a two-months' business-pleasure trip abroad. Mr. Mackey's itinerary includes points in England, France, Italy, Switzerland, Germany and Belgium. Before returning he will visit the various linotype agencies, both in England and on the continent. Accompanying him is Mrs. Mackey.

Mrs. Eleanor Dougan Hunter, formerly specialist on food, household appliances and toilet goods for Vanderhoof & Co., advertising agents of Chicago, and now vice-president and co-founder of the Educational Advertising Company, has become a member of the creative staff of James F. Newcomb & Co., Incorporated, 441 Pearl street, New York city. Mrs. Hunter retains her connection with the Educational Advertising Company, but will devote exclusively to Newcomb clients the limited amount of her time which is available.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 69 AUGUST, 1922 No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire. the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

500 THINGS TO SELL BY MAIL — Remarkable new publication; workable plans and methods; loose-leaf, cloth binder; prepaid $1.00. WALHAMORE COMPANY, Lafayette bldg., Philadelphia, Pa.

BUSINESS OPPORTUNITIES

$12,000 WILL BUY a $20,000 business; newspaper and job plant printing 11,000 to 14,000 papers weekly, and a well established job business with attractive contracts; ground floor, 2,500 feet floor space, light and well ventilated; linotype, 3 gordons, 2 cylinders, folder, casting outfit, saw, 9 stones, Hamilton dust proof cabinets, new type in series, double and triple fonts; favorable location in Illinois; $8,000 will handle the deal; will pay owner's salary and pay for itself in three years; accurate details for any one who can handle first payment. G 651.

FOR SALE — Established printing business, modern equipment and valuable property; opportunity for those desirous of handling publications and general printing; property worth more than total price of $15,000 asked; located in growing manufacturing center of New Jersey, "45 minutes from Broadway." G 659.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

FOR SALE — Fully equipped print shop in city of 18,000; equipped to do all sorts of job printing; reasonable terms to right party. Write P. O. BOX 258, Janesville, Wis.

FOR SALE

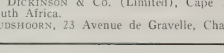
WE CARRY the largest stock new and used folding machines in the world. What are your requirements? PRESSES: 1 5/0 65-inch two-color Miehle press with Cross feeder, extension delivery and 220 volt motor; 2 G. I. Premier Whitlock presses, bed size 33 by 45 inches, equipped with Cross feeders; 4 G. I. Premier Whitlock presses, bed size 47 by 66 inches, equipped with Cross feeders; 1 Hoe double sheet rotary press 44 by 64 inches with two Cross feeders and 230 volts D. C. motor; 1 John Thomson press 10 by 15 inch, two-roller. FOLDERS AND FEEDERS: 1 Chambers 62-inch D/16 folder; 1 Chambers 33 by 46 inch folder; 1 Dexter No. 101 D/16 folder, 32 by 44 inch; 1 Dexter No. 104 D/16 folder, 40 by 54-inch; 1 Dexter No. 190 jobber; 1 Hall No. 525 folder. MISCELLANEOUS BOOKBINDERS' EQUIPMENT: 1 12 by 16 inch 16 box Juengst gathering machine with stitcher and covering machine attached, age between 2 and 3 years; 1 Marresford tipping machine, 5 by 7 inches to 9 by 12 inches, practically new; 1 Seybold double head 7 by 38 inch die press; 1 Hancock register table; 1 Sheridan covering machine. All machines can be seen running and are guaranteed to be in first-class mechanical condition. GEORGE R. SWART & CO., Inc., Printing Crafts bldg., 461 Eighth avenue, New York city; Transportation bldg., 608 S. Dearborn street, Chicago.

FOR SALE — 39 and 49 inch Auto clamp power cutters; two modern 46 by 62 bed Miehle presses; Lee 2-revolution press; three 12 by 18 New Series presses; 8 by 12, 10 by 15, 12 by 18 and 14 by 20 reg. C. & P. presses; C. & G. saw; 3 Washington hand presses; 35 by 47 Whitlock, 30 by 42 Century and 29 by 41 Campbell, all 4-roller 2-revolution presses; Rosback punch; Sheridan round cornering machine; 30-inch Jacques shear; 32 by 48 six quarto S. K. White Miehle press for newspaper and job work; 32 inch C. & P. power cutter; ¼, ⅞ and 1½ inch Latham stitchers; 35 by 47 Brown "Togo" job folder. All secondhand machinery overhauled and guaranteed. Complete line of new machinery. Buyers in central states tell us your wants. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE — Hall folder, Six No. 428, will fold 8 by 10 to 28 by 28 inch sheets, floor space 5 by 7½ feet over all, including feed board; adjustable steel packing boxes; counter attached to give exact number of folded sheets; accurate register at all speeds; will make one or two parallel folds in various combinations; will make one parallel and one right angle fold; will make one parallel fold and two parallel folds at right angle to first fold; book covers can be folded on this machine; speed: 3,500 to 6,000 sheets per hour; guaranteed in perfect condition. The only reason we have for selling this is that we needed a larger machine. This is a bargain; cash or terms to reliable party. JONES & KROEGER COMPANY, Winona, Minnesota.

FOR SALE — Babcock Optimus press No. 8, equipped with Cross continuous feeder; bed of press 39 by 53; equipped with four form rollers, four angle rollers (distributors) and four steel riders; also equipped with extra set of roller stocks; power for press and feeder is furnished by 10 H. P. Westinghouse motor. This press and feeder are in splendid condition and will do first-class work; shipment could be made immediately. Address THE SCOTT F. REDFIELD CO., Inc., Publishers THE BOYS' MAGAZINE, Smethport, Pa.

Megill's Patent
SPRING TONGUE GAUGE PINS

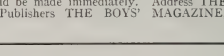


QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — One Lee feeder complete for either linotype or intertype, includes two ingot caster (water-cooled molds), pair of tongs, some parts, etc.; you can purchase this outfit at a bargain. We have also a large assortment of ejector blades in various widths, from 10 ems to 30 ems. If you can use any of this material, write for prices to WEGMAN-WALSH PRESS, Inc., 23 S. Water street, Rochester, N. Y.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one New Era, two Intaglio printing presses, two-color Huber, 0000 Miehle, etc. Your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 West Jackson blvd., Chicago, Ill.

FOR SALE — Harris Automatic presses: three (3) two-color S. 1 (16 by 20) presses; three (3) one-color S. 1 (16 by 20) presses; two (2) one-color E. 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. G 608.

FOR SALE — One new font of 8 point No. 1 with Antique No. 2 mats; one new Intertype 12-18-24 point head letter mold; one new straight matter linotype mold; all new and in good condition; terms: cash in hand; will sell reasonable. V. W. BRUCE, care Bunting Publications, Inc., Waukegan, Ill.

FOR SALE by the FORBES LITHOGRAPH MFG. CO., Boston, Mass., 1 Hall two-color offset press, now operating on high-class work. Any one interested in the purchase of such a press will receive full particulars on application.

FOR SALE — Printing and set-up paper box plant, $25,000 corporation doing nice business; only one in the state in best city in U. S. For complete information address G 656.

FOR SALE — Brackett stripping machine in good condition, used very little; will strip flat sheets, reinforce catalogues, backs of books and tablets; price reasonable. G 564.

FOR SALE — Multicolor press in good condition; price very low; may be seen by calling on TRUMAN J. SPENCER, Room 54, 289 Fourth avenue, New York city.

FOR SALE ——One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. G 319.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — One (1) Lafayette folding machine, model No. 77; will take 19 by 25 sheet; in first-class condition. G 649.

DOUBLE QUICK automatic metal furnace, practically new; 19 inch Advance cutter. G 669.

HELP WANTED

Bindery

ALL-ROUND BOOKBINDER WANTED — Have good permanent position for first-class ruler, forwarder and finisher; must be good workman and not slow. G 654.

Composing Room

JOB COMPOSITOR — We want a tasty job compositor in our modern plant; two Miehles, two Millers, two jobbers, folders, cutters, linotype, best of material and plenty of it; high-grade work; union shop, 44 hours; right wages to right man, married preferred; union man preferred, but if we can not get a good union man we will have to consider others; because this is a small city of only 17,000, don't think we don't know a good printer. Be frank and tell us everything about yourself — your age, experience, if you can use a linotype if necessary. Send us references, strictly confidential; the best plant in Ohio. SCHOLL PRINTING CO., Chillicothe, Ohio.

WANTED — A Linotype operator in a three-machine plant familiar with job composition; open shop doing strictly first-class work; steady position; state salary expected. G 662.

WANTED — Linotype machinist, thoroughly experienced, for plant with six machines, in Southern city; permanent; high-class book and job work; open shop. G 640.

WANTED — First-class job compositor and lockup man; good future for right man; $40.00 per week; union. LAPORTE PRESS, Inc., La-Porte, Ind.

WANTED — Monotype make-up men for publishing plant in Wisconsin. GEORGE BANTA PUBLISHING CO., Menasha, Wis.

Executives

MECHANICAL ENGINEER — Thoroughly familiar with printing methods, capable of doing development work. Give full particulars in first letter. Chicago concern. G 663.

Managers and Superintendents

WANTED — Superintendent-foreman for composing room in South; permanent position; high-grade book and commercial work; open shop. G 645.

Pressroom

WANTED — Pressman, thoroughly competent to run a flat bed Duplex or Goss Comet press in one of the best equipped small city newspaper offices in the United States; working conditions unsurpassed; position desirable; no labor trouble. Address G 648, giving full particulars.

PRIVATE PRINTING PLANT doing advertising specialty work requires man with all-around experience; one with some knowledge of color work on rotary presses preferred; best of working conditions; to one who will advance, permanent position assured. G 652.

WANTED — Cylinder pressroom foreman; excellent opportunity for high-grade executive who takes pride in his work and is capable of producing the best of color work efficiently; must be energetic and willing to co-operate; non-union; northwestern Ohio. G 533.

WANTED — Experienced non-union cylinder pressman; three cylinders and folding machine; two Cross feeders; splendid position for right man who will make Raleigh his home. COMMERCIAL PRINTING COMPANY, Raleigh, N. C.

Salesmen

WANTED — Experienced printing salesman with long-established firm. ADAMSON PRINTING COMPANY, Atlanta, Ga.

Solicitor

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's School is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

STUDY JOURNALISM, advertisement writing, salesmanship and photographic journalism at home; new method; lowest tuition rates, expert instructors. Write, mentioning subject in which interested. WALHAMORE INSTITUTE, Lafayette bldg., Philadelphia, Pa.

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th street, New York city.

MISCELLANEOUS

STORIES, POEMS, ESSAYS, plays wanted. We teach you how to write, where and when to sell; publication of your work guaranteed by new method. WALHAMORE INSTITUTE, Dept. J, Lafayette bldg., Philadelphia, Pa.

SELL YOUR SNAP SHOTS at $5.00 each — Kodak prints needed by 25,000 publishers; make vacations pay. We teach you how and where to sell. Write. WALHAMORE INSTITUTE, Lafayette bldg., Philadelphia, Pa.

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

SITUATIONS WANTED

Bindery

BINDERY — Folding machine operator, thoroughly experienced on all types of machines, wishes to connect with concern that will recognize ability and integrity. G 665, care Inland Printer, 41 Park Row, New York city.

BINDERY FOREMAN with good executive ability, thorough experience and knowledge of the binding business, competent in all branches, wants position. G 617.

SITUATION WANTED — All-around forwarder, finisher and ruler; many years' experience; East preferred. G 639.

Composing Room

SUPERINTENDENT of plant or composing room foreman; 18 years' experience, 10 years as executive; understand price lists and cost finding systems and know how to get production; union; 37 years old; married; northwest preferred. G 667.

MODEL 9 OPERATOR-MACHINIST of superior ability and experience; display, catalogue, advertising work; familiar with nine other models and Intertype. Write or wire ASTEN, Hotel Endicott, New York, before August 13th.

YOUNG MAN, who, with some knowledge of advertising, worked into and held a position as printing instructor for eight months, wishes to learn printing thoroughly; prefer Eastern states. G 653.

PROCESS WORK *—and The Printer*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $1.50, Post-free. Specimen Copy, Post-free, $0.40.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Sold by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.**

APPRENTICE wants position with small concern, to grow up with the business; one year's experience, can qualify for two. Forget the wages; I want the job. G 650.

MONOTYPE CASTER OPERATOR with keyboard experience, first-class references, desires immediate employment. L. SCHMEHL, 1813 Baker street, Baltimore, Md.

Executive

YOU SHOULD BE INTERESTED in hiring a man with these qualifications: capable of high-grade typography, designing and laying out work, estimating, know good advertising copy, familiar with the Standard cost finding system; student of DuQuesne University, Carnegie Institute Technology and United Typothetæ Printing Schools. If your business needs bolstering up I can help you by bringing new vision, selling printing and advertising services; executive ability, pleasing personality; protestant church-goer; married, 39 years of age. Wish to go into a plant doing best work. Would invest money with one or two ambitious men, in fact, I know of a good opening to be had; available August 1. Write to G 655.

PRINTING AND ADVERTISING EXECUTIVE will look with favor upon a substantial connection offering a definite future in a city of from 75,000 to 500,000, eastern or middle western location; broad experience and intensive training on sales, service and direct advertising; practical typographer, art and engraving supervisor, copy writer and editor; an unusual opportunity for a house desiring to develop along printing service lines; details upon request. G 670.

MASTER PRINTER, thoroughly conversant in all branches of the printing, engraving, lithographing and carton business, wishes to hear from some reliable firm desiring the services of a manager or superintendent of proven ability; 20 years' all-around experience, 10 years in executive positions; can give best of references; age 37 years; will go anywhere in U. S. or Canada. G 666.

Managers and Superintendents

SUPERINTENDENT or plant manager whose knowledge and unusual experience qualify him to function in a way to get the most efficient results, always alert planning for bigger things, can make a business grow, build goodwill and produce printing that can be sold at a price that is always fair, 100 per cent American, a gentleman all the time, conservative, adaptable, conscientious; understands all details of estimating, paper stock, mechanical operations and figuring charges; non-union, married, middle age; available two weeks; go anywhere. G 510.

POSITION WANTED — Manager-superintendent; executive with over thirty years' experience, now employed as manager of good sized shop doing high-grade catalogue and offset lithographic work, desires to make a change; thoroughly familiar with the cost of production and experienced in both the buying and selling end of the business; first-class references. G 566.

Office

PRINTING OFFICE MAN with combining abilities, estimating, production cost, order clerk; carries unlimited capacity of detail; seeks desirable position; 12 years' experience. G 658, care Inland Printer, New York.

Pressroom

PRESSROOM FOREMAN desires change September first; first-class all-around pressroom mechanic; 18 years' experience on cylinders and platens, expert on Kelly and Miller feeders; age 35, married and non-union; permanent situation wanted west of Mississippi River, Texas or Oklahoma preferred; references and further information gladly furnished on request. G 664.

PRESSROOM FOREMAN — First-class cylinder and platen pressman desires position as working foreman of medium-sized pressroom, either cylinder, platen or combination; also good stock cutter; foreman of pressrooms for past ten years; now employed, but desire change; 30 years old, married; union. G 634.

SITUATION WANTED as pressman on either Miehle or Gordon presses; can handle Dexter or Miller automatics; have had 10 years' experience as a feeder and 5 years as a pressman. Write G 657.

WANTED TO PURCHASE

WANTED TO PURCHASE — Hoe front delivery, stop cylinder press No. 9½, to take sheet of metal 36 by 60 inches. ST. THOMAS METAL SIGNS, LTD., St. Thomas, Ont.

WANTED TO PURCHASE — One 36 by 48 two-color variable size sheet press. CONTINENTAL PAPER & BAG MILLS, 16 East 40th street, New York city.

WANTED — Thompson typecaster, complete; must be in good condition. JULIUS MEYER PRINTING & PUBLISHING CO., 2107 E. Prairie avenue, St. Louis, Mo.

WANTED — Intertype Model A, 32 by 44 Dexter Folder, 39 by 53-inch Miehle Press; lowest cash price and machine number. G 660.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — Rotary press capable of registering two or more colors one side of sheet on multiples of 11 inches. G 612.

WANTED — Two Miehle presses to take sheet 28 by 42; must be in good condition. BOX 800, Huntington, Ind.

CHICAGO PLANT will pay cash for one Harris E-1 press; prefer latest model. G 661.

CHICAGO PLANT will pay cash for one No. 8 or No. 14 Linotype machine. G 668.

BUSINESS DIRECTORY

Bookbinding Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Altantic avenue, Boston.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases; guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalog.

HOE, R., & CO., New York. Printing, stereotyping and electroyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inch, 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Linotypers

OSCIL-VALVE HEAT REGULATOR — A real gas governor for the Linotype that will hold the temperature where you want it; very simple, can be taken apart in ten seconds and cleaned without stopping the machine. Hundreds in use in California and the West. Sent on approval. Price $15. G. W. HECK, 3444 Alice street, Los Angeles, Cal.

MICHENER'S **EMBOSSING** COMPOSITION

Hard as stone; counter-die ready for use in two minutes; softens quickly by hot water, gas flame or torch; remeltable, can be used over again. For Cold Embossing on platen presses. Each package has full instructions and hints on embossing and register work (over 2,000 words). You don't have to buy a book to learn to do good embossing. On the market for over 20 years. Send for a package today.

$1.00 per package, prepaid *SOLD BY MOST LIVE SUPPLY DEALERS* **USED ALL OVER THE WORLD**

A. W. MICHENER, Mfgr., Grand Haven, Mich. (the printing machinery city)

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paging and Numbering Machine

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Hoff Combination Slitter, perforator and scorer. LESLIE D. HOFF, 330 Belmont avenue, Newark, N. J.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and galley equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER — See Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

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ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHRS, 240 East 33d street, New York.

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MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

EMPIRE TYPE FOUNDRY (est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y.; Delevan, N. Y.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch inclusive. Flat only, 1 to 2 inches.

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AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 E. 13th street, New York city.

Bond Blanks

With Coupons or without. To be completed by Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.

MAKERS OF PRINTERS' HELPS,

45 Warren Street **New York, N. Y.**

PRINTERS OF HALF-TONES NEED—

THE MECHANICAL CHALK RELIEF OVERLAY

It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.

THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

The Warren Manufacturing Co.

Manufacturers of

STRONG PAPERS



Special Covers

White and Colors

Rope
- Rope Tag
- Rope Specialties

Jute
- No. 1 Jute Tag
- No. 1 Jute Envelope
- No. 1 Jute Wrapping

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- Diamond
- Opal
- Crystal
- Colors

20th Century Bristol
- White and nine colors
- 22½ x 28½—110
- 22½ x 28½—160

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- White and five colors

- Tuff Wyte Offset
- Tuff Wyte Jute
- Tuff Wyte Catalog Cover

Detail Drawing Paper

Red Rope Wallet

Pattern Paper
- Red, Green, Drab

8 West Fortieth Street ∴ New York City, N.Y.

MILLS

RIEGELSVILLE, N. J. MILFORD, N. J.

To the Printing and Plate Making Trade:

We are Pleased to Announce the Appointment of

Barnhart Brothers & Spindler

(Headquarters Monroe & Throop Sts., Chicago)

As Sole Selling Agents

for our

Planoflong Plants and *Wood Dry Mats*, miscellaneous equipment and supplies for the use of printers, flat bed newspapers, magazine and periodical printing plants, etc.

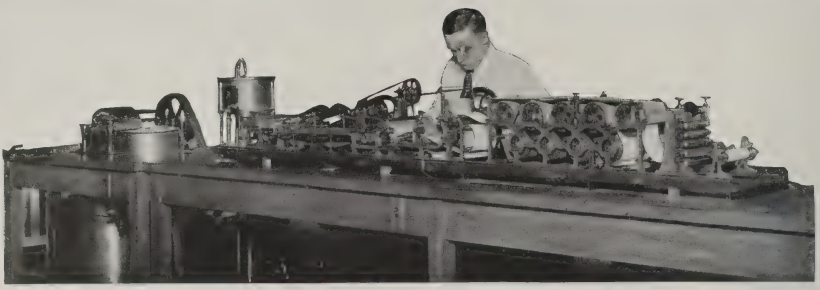
The United States territory covered in the arrangement with Barnhart Brothers & Spindler *excludes* the New England States, Pennsylvania, New York and New Jersey; also Oregon and California where similar arrangements have been made with the American Type Founders Company (headquarters San Francisco).

Wood Dry Mats and equipment for newspapers that stereotype their forms, news and feature syndicates, commercial stereotype mat and plate making plants, etc., will continue to be sold *directly by us* as at present.

A *Planoflong Plant* for demonstrations has already been installed in Barnhart Brothers & Spindler's Chicago show rooms.

WOOD FLONG CORPORATION

25 MADISON AVENUE, NEW YORK



The Famous Eagle-A

Educational Paper-Making Exposition will B in Boston!

THE famous "baby" Fourdrinier, perfect in every detail, will make paper continuously at the Graphic Arts Exposition — every step in miniature from the preparation of the raw pulp to the finished sheets.

Supplementing this, trained chemists in a completely equipped laboratory will show and carefully explain every known method of testing and analyzing paper.

The purpose of the Graphic Arts Exposition is *education*, not *promotion*. All the latest machinery and equipment used by the printing and allied industries will be shown in actual operation by skilled workers.

These men and women are there to explain, teach, and demonstrate; not to urge you to buy, but to answer all questions you care to ask — questions that have a vital bearing on your work, your costs, your present and future producing power.

The American Writing Paper Company welcomes the opportunity to co-operate in this splendid educational effort and so to extend the services that it is otherwise able to render the printing industry.

A feature of special appeal to printers (whose customers are business men who produce or sell) will be a complete exhibit of direct-mail advertising campaigns with plan, results, and exact returns — an exhaustive demonstration of the methods by which greater sales and profits have been secured. The present value of such information to the graphic arts industries can hardly be overestimated.

Make your vacation trip this year *productive*. Authoritative information and new, inspiring contacts are elements that give life to growth and assurance in your business. And what time and place are better for genuine playtime and relaxation than the mountains and shores, the salt sea breezes of New England in August and September!

AMERICAN WRITING PAPER COMPANY

The Paper Service Manufacturing Institution

HOLYOKE, MASSACHUSETTS

Welcome Craftsmen

Visitors to the Boston Graphic Arts Exposition are cordially invited to visit our display of Type, Borders, Ornaments and other equipment for the printing plant.

Spaces No. 50, 51 and 56
Department A, Main Hall
Mechanics Building.



THE H. C. HANSEN
TYPE FOUNDRY
190-192 Congress Street, Boston, Mass.

Copy for Your House Organ That Makes Friends and Wins Customers

Convincing proof of the power of this house organ copy to interest men who buy printing is contained in the following excerpts from letters:

J. M. Bundscho, Advertising Typographer, Chicago, says: "I let my mail lay while I read entirely through its sixteen pages, and I am taking this method of telling you that I think it one of the best, if not the best, house organ that ever came to my attention."

Sam K. Maxwell, Sales Manager, The Andrew Jergens Co., Woodbury's Facial Soap, Cincinnati, says: "Please place my name on your mailing list. This is the kind of business writing that we like to read."

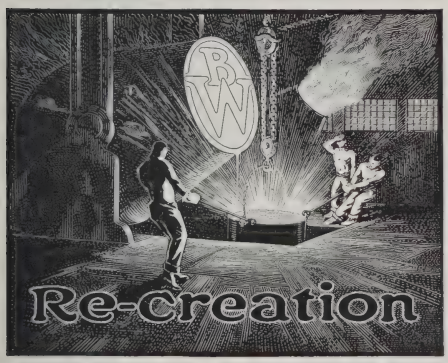
Harold L. Boynton, an attorney in Los Angeles, said: "I am sure that there is no other publication of like nature in this country that excels the one you are producing."

J. Duncan Williams, Chicago, says: "A mighty well written, well printed, printing salesman."

A printer user, says: "It pays us big. It books business every issue." Another user says: "We have received some wonderful replies, and the 'Skipper' and I are very enthusiastic over the initial success."

If you should use the service, you will hold exclusive rights in a territory suitable to you. Copy and dummy will be mailed to you on a definite monthly date, and *always on time.* It will be written to fit your selling conditions. It *will* build good-will and it *does* sell printing. Samples sent to printers on request. Address:

OREN ARBOGUST, *Advertising*
808 LAKESIDE PLACE, CHICAGO, ILL.



By the magic of modern manufacture, many of the baser materials may be transmuted into higher forms of usefulness. This conversion is a refining process, by which iron, for example, may become steel, and rags may be re-created into

Byron Weston Co. Record Paper

It is only through a series of most exact and painstaking operations that paper perfection, as exemplified in Byron Weston Co.'s Papers, is successfully attained and rendered enduring.

Byron Weston Co.'s Paper reflects the stability of its users. Send for samples of Ledger and Bond Papers.

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS

Mid-States
NON-CURLING
GUMMED PAPERS
are FLAT in the real sense of the word

There is a grade for every kind of Label both in white and colors

EVERY PRINTER SHOULD HAVE ONE OF OUR SAMPLE BOOKS

Ask for it!
It's decidedly worth while

Manufactured by

Mid-States Gummed Paper Co.
2433 S. Robey St., Chicago, Ill.



Algerian

A COLLINS COVER PAPER

A popular-priced cover paper of character and distinction, with a soft suede-like texture that is distinctly unique.

Algerian covers are offered to meet the popular demand for COLLINS QUALITY at a moderate price.

Seven colors. Two sizes.

Portfolio of Samples On Request

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A. M. COLLINS MANUFACTURING CO.
226-240 Columbia Avenue
PHILADELPHIA, U. S. A.

Makers of "Ultrafine" Coated Cardboards and Cover Papers

• EXHIBITOR •
Boston Graphic Arts Exposition
August 28 to September 2

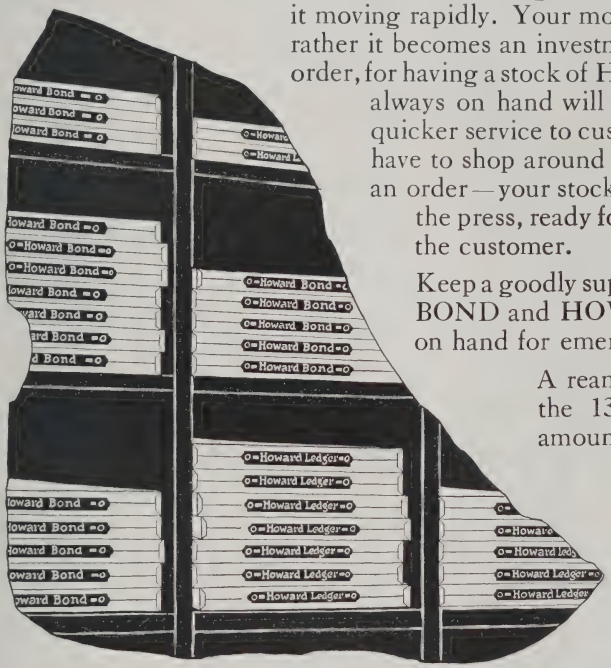
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WATERMARKED

Quick-Moving Stock

HOWARD BOND is one paper that you can stock up on freely. It is suitable for so many different uses in a printing plant that you can keep it moving rapidly. Your money is not tied up; rather it becomes an investment of the highest order, for having a stock of HOWARD BOND always on hand will permit you to give quicker service to customers. You don't have to shop around every time you get an order—your stock is there, ready for the press, ready for quick delivery to the customer.



Keep a goodly supply of HOWARD BOND and HOWARD LEDGER on hand for emergencies.

A ream or two of each of the 13 colors, a larger amount of the white, and you will always have the stock on hand to fill orders for forms, letterheads, small enclosures and price lists.

Our handy sample portfolio will help you make a selection. Ask your paper dealer or write us

Compare It! Tear It! Test It!

And You Will Specify It!

THE HOWARD PAPER COMPANY

URBANA, OHIO

New York Office: 280 Broadway **Chicago Office: 1148 Otis Building**

LODESTONE COVERS



Get This New Book of Lodestone Covers

LODESTONE Cover Paper is an artistic novelty. Its striking appearance commands instant attention. The crystalline formation in delicate multitone blendings of color suggest nature's own creations in the geological field. Nothing like it has ever before been produced in paper. Its advertising value cannot be overestimated.

LODESTONE Covers are easy to print, have excellent embossing and folding qualities, and unusual durability, the surface being practically waterproof. There are seven shades, all shown in the new sample book. Secure one of these interesting exhibits from the nearest distributor, or write direct to the mill.

LODESTONE Covers are moderate in price, and so available for big editions. The sheets are made in the sizes which cut with least waste in catalog and booklet work. Unusual sizes can be made on quantity orders.

LODESTONE Covers are offered in three thicknesses, also with white lining, as shown in the sample book. All cover requirements have been carefully anticipated.

LODESTONE Covers have met with instantaneous success. The sales are unusually heavy and our distributors predict that it will become one of the most popular cover papers on the market.

LODESTONE Covers are produced by the makers of the famous Sunburst Cover Paper, which is in itself a guarantee as to beauty, quality and serviceability. Be sure to secure the Lodestone sample book.

Lodestone Distributors

Baltimore, Md.	O. F. H. Warner & Co.
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Chicago, Ill.	James White Paper Co.
Cincinnati, Ohio	The Chatfield & Woods Co.
Cleveland, Ohio	The Union Paper & Twine Co.
Dallas, Texas	Southwestern Paper Co.
Detroit, Mich.	Chope-Stevens Paper Co.
Grand Rapids, Mich.	Central Michigan Paper Co.
Hartford, Conn.	Henry Lindenmeyr & Sons
Houston, Texas	Southwestern Paper Co.
Indianapolis, Ind.	Crescent Paper Co.
Kansas City, Mo.	Missouri-Interstate Paper Co.
Los Angeles, Calif.	Sierra Paper Co.
Milwaukee, Wis.	Standard Paper Co.
Minneapolis, Minn.	McClellan Paper Co.
Minneapolis, Minn.	Minneapolis Paper Co.
Newark, N. J.	Henry Lindenmeyr & Sons
New York, N. Y.	Henry Lindenmeyr & Sons
Omaha, Neb.	Field-Hamilton-Smith Paper Co.
Philadelphia, Pa.	Paper House of Pennsylvania
Pittsburgh, Pa.	The Chatfield & Woods Co.
Portland, Ore.	Endicott Paper Co.
Richmond, Va.	Southern Paper Co.
Rochester, N. Y.	R. M. Myers & Co.
San Francisco, Calif.	Pacific Coast Paper Co.
Seattle, Wash.	Mutual Paper Co.
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Sheets of Lodestone paper for dummy purposes supplied free of charge upon request.

HAMPDEN GLAZED PAPER & CARD CO.

Holyoke, Massachusetts

SYSTEMS

The Loft-Dried Rag-Content Paper **BOND** *at the Reasonable Price*

MANY advertisers, probably including some of *your* customers, are in the habit of using one grade of paper for their regular correspondence, and another and cheaper grade for their processed sales letters, particularly where large quantities are used. Their "regular" letterheads they figure are too expensive for form letters, while the "form" letterheads are not good enough for office correspondence.

Whenever and wherever you find this condition, you have also found an opportunity to add to your reputation for service by suggesting the use of Systems Bond for *both* kinds of letters.

By printing on Systems Bond you can produce and deliver letterheads that will compare favorably with the best that your customers are likely to have used for their correspondence, and at the same time, without sacrificing your own profit, you can bill them at a price that will make them sufficiently economical for form letter use. Try it.

EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 FIFTH AVENUE, NEW YORK
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Reliable Printers' Rollers

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SPRINGFIELD, OHIO
Shuey Factories Building

VOLUME 69 SEPTEMBER, 1922 NUMBER 6

Rec'd SEP 11 1922 B. P. L.

THE INLAND PRINTER

THE LEADING BUSINESS & TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING & ALLIED INDUSTRIES

PRICE 40 CENTS

PUBLISHED BY THE INLAND PRINTER COMPANY, CHICAGO, ILLINOIS

Whether or Not a Printer
Needs Machine Composition

the Monotype trade plant is equipped to furnish him a service that will reduce his operating costs and, at the same time, will improve the appearance of his jobs. This is the service of hand composition and makeup, with its by-product, the supply of new type and other material for the work that the printer does in his own composing room.

The printer who buys machine composition can also use, with equal advantage and profit, the additional facilities of the Monotype trade makeup department because the conditions that make hand work most efficient are found in composing rooms using Monotype resources.

And the printer who operates his own typesetting machines has an unfailing assurance that his composing room (hand or machine) is supplemented always and in every respect by the Monotype trade plant.

[The Barrett Adding, Listing and Calculating Machine is Merit-Proved and Monotype-Made. Portable, Noiseless, Proves the Work—PRINTS the Proof.]

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA
NEW YORK CHICAGO BOSTON TORONTO BIRMINGHAM
MONOTYPE COMPANY OF CALIFORNIA • SAN FRANCISCO

368—Trade Plant Cooperation Service

Why Do Big Jobs On Little Presses?

IF your pressroom equipment is inadequate you must either turn down many profitable jobs or else sacrifice fair profits to underbid your competitor who is equipped to handle the job profitably.

A *Meisel Adjustable Rotary Press* will increase the capacity of your pressroom for handling big jobs. It prints from the roll and delivers the sheets cut to size or folded. It is not a one-purpose press and can handle many different kinds of work at a lower cost than is possible with sheet-fed presses. It is one of the most useful presses ever built.



Reg. U. S. Pat. Office

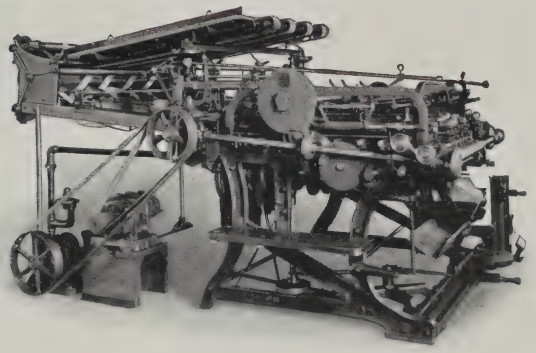
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If so, it will pay you to consult us. We build presses, both flat-bed and rotary, for the production of many specialties such as tickets, labels, coupons, transfers, wrappers, sales books, magazines, pamphlets, etc. We have designed and built special presses for many concerns to solve unusual production problems. We also have a standard line of machines as an outcome of years of experience. Your request for information or advice will put you under no obligation.

MEISEL PRESS MFG. CO.

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Drop Roller Jobbing Folder No. 442

With the King Continuous Feeder

Manufactured by

CHAMBERS BROTHERS CO., Philadelphia, Pa.

GEO. R. SWART & CO., Inc., *Sale Agents*, New York and Chicago

WESEL

Put this AUTOMATIC SAW FILER *on Your Mechanic's Bench*

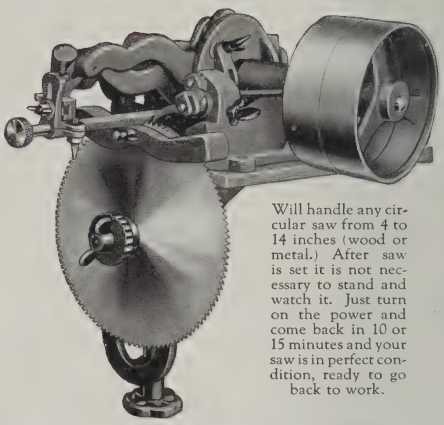
TO perform effectively, every tooth of a Circular Saw must do its share of the work. Therefore, a Circular Saw must be truly circular. Hand filing soon makes a saw uneven.

The Wesel Automatic Circular Saw Filer will keep every Circular Saw in the shop in perfect working trim. For such a small investment as $87 can you afford to continue paying the high price of hand filing, constant resharpening, and lazy saws—where all the teeth do not bite?

Let us tell you all about it. Write for complete information.

F. Wesel Manufacturing Co.

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431 South Dearborn St., Chicago, Ill.



Will handle any circular saw from 4 to 14 inches (wood or metal.) After saw is set it is not necessary to stand and watch it. Just turn on the power and come back in 10 or 15 minutes and your saw is in perfect condition, ready to go back to work.

THE results obtained in your printing depend upon the quality of the inks you use. Try a HUBER sample on every job and you will find that

It Pays to Hubericize

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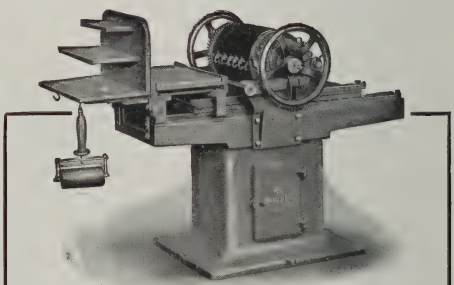
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Simple, direct cylinder impression adjustment is the only satisfactory way of compensating for the wear on moving parts.

Ball bearings under the bed of the press automatically center the bed and insure easy running in the large, powerful No. 2 Brower.

These advantages are found only in the

"B.B.B." Proof Press

(Brower Ball-Bearing)

A. T. H. BROWER COMPANY

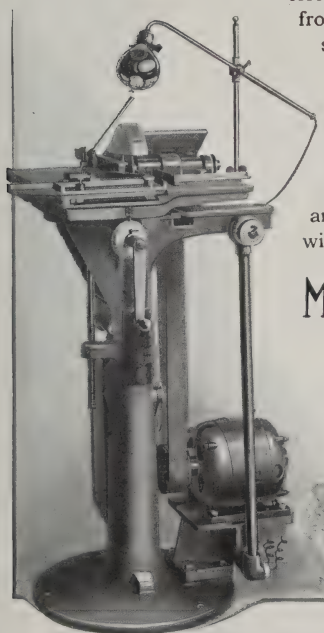
233 West Schiller Street, Chicago, Ill.

For Sale by the AMERICAN TYPE FOUNDERS COMPANY
For Sale by BARNHART BROS. & SPINDLER

Speed!

THE SPEED of the MILLER SAW-TRIMMER is essential in the busy newspaper office—in every slug-cutting and trimming operation that serves to speed up make-up and lock-up, insuring an out-on-time edition.

The SPEED of the MILLER SAW-TRIMMER is essential in the commercial shop, where high-paid compositors and stonemen are marking "standing-time" on job tickets, waiting for rule to be mitered or cuts to be mortised, routed or trimmed.



The SPEED of the MILLER SAW-TRIMMER is essential in any shop, where workmen are confronted every day with various kinds of cutting, sawing and trimming jobs—where, without a MILLER they are forced to tackle these jobs with hand tools.

Send for a copy of the new MILLER SAW-TRIMMER CATALOGUE which describes and pictures the different types of machines and their various attachments—a book that will guide you to *extra profits*.

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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 69 | SEPTEMBER, 1922 | Number 6

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

ELDON H. GLEASON, Advertising Manager — 632 Sherman Street, Chicago, Illinois, U. S. A. — CHARLES R. BEERS, Eastern Representative

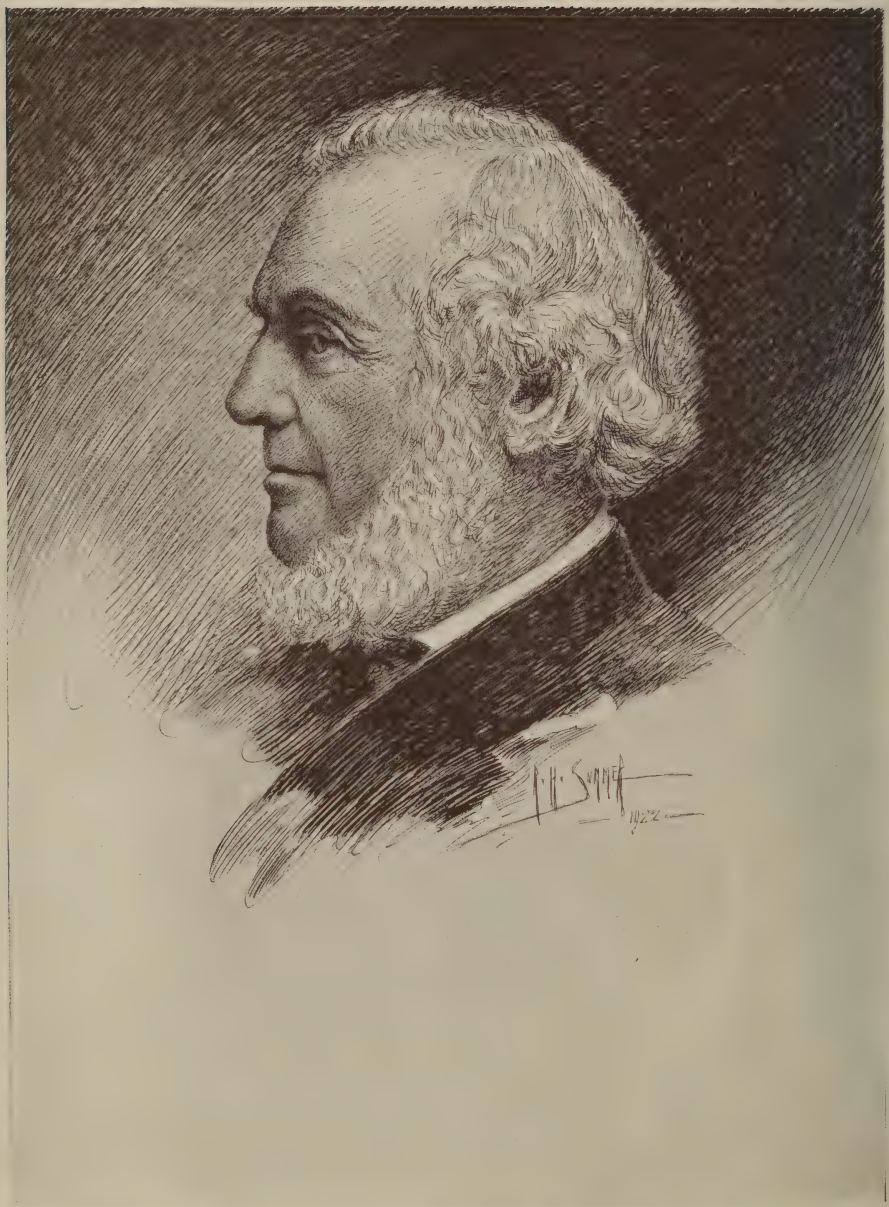
New York advertising office, 41 Park Row

Address all communications to The Inland Printer Company

TERMS: United States, $4 a year in advance; Single copies, 40 cents. Canada, $4.50 a year; Single copies, 45 cents. Foreign, $5 a year; Single copies, 50 cents.

Entered as second class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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THE HENRY O. SHEPARD CO., [illegible] 67 PRINTERS, CHICAGO, ILLINOIS.



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EARLY MASTER PRINTERS

RICHARD MARCH HOE

1812-1886

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 69 SEPTEMBER, 1922 NUMBER 6

A Leaf From the Ad.-Man's Book

Hints That Will Prove of Value to the Printing Solicitor

BY WILLIAM LARCHWOOD

OFTEN a printer has a customer who should be using a booklet but can not be brought to the point of ordering it. Both the printer and his customer know that the particular business in question could be expanded and its profits increased by means of a booklet, but the business man hesitates for any one of a number of reasons and the order never comes along. Some business men feel incapable of writing a good booklet, others hesitate at the expense, and some are held back by a combination of the reasons just named. They feel doubtful of the wisdom of investing several hundred dollars in a booklet without having any assurance that it will pay for itself.

There is a way to settle this question and get a booklet order if the printing solicitor is willing to go to a little trouble to land the job.

Some years ago I was connected with a company whose business was of a nature suggesting the use of a booklet. It required from an hour to an hour and a half for a representative to explain our plan and exhibit all the necessary facts and figures. In addition, circular letters were frequently used to open the way for such interviews. We conceived the idea of writing a letter which would embody all the points that could be covered in a personal interview and of sending it to a short list of names. After a great deal of time and effort a ten page, single spaced typewritten letter was produced. Ample margins and double spacing between paragraphs contributed to an attractive appearance. We did not reproduce these letters by a duplicating machine, but had our stenographers type each one. From time to time we made slight changes as we saw the opportunity to improve a paragraph or as we got some suggestive reaction from a prospect, but we did not attempt to modify each letter according to the addressee, choosing rather to preserve its character and not disguise the fact that it was a circular.

There is no use offering the objection that a person will not read a letter of such length. They read ours, and the principal executives of leading concerns replied to them. Why? Because the letter started off right and then handled its subject in an interesting and coherent manner all through. While it was comprehensive it was also concise. It was exhaustive without being exhausting.

The number of persons who will not read a letter because it is lengthy is more than offset by the ones who are impressed by its very length and the obvious fact that the writer has gone to some trouble to state his case. Moreover, if a man is a real prospect he is interested and wants to know a great deal about the proposition. A letter which tells its story properly and is sent to the right list of people will be read even if it is long.

After a while we started using heads for our most important paragraphs. This helped to lead the reader on and to sustain interest, and also made it easy for him to refer to separate subjects when replying, serving the same purpose as heads in a booklet.

A few weeks' use of this long letter served to give us the material for a splendidly effective booklet. We had had plenty of opportunity to work over it in order to make it just as good as possible, and during this period of preparation we had also been subjecting it to the practical test of actual use. It was easy to take matter the efficiency of which had been proved and turn it into a printed booklet, with absolute assurance that we could mail it to a large list and not be gambling.

The printer who wants to work a prospect up to the point of using a booklet can apply this same idea with good results. Persuade him to try a letter "explaining his proposition as fully as possible" to a short list of prospects. Have all the letters written originally — there are lots of worse ways for his stenographer to fill in her time than in turning out two, three, or more, comprehensive letters to likely prospects in a day.

If this plan is followed, it will work up the copy needed for a booklet almost without effort on the part of the business man. If your customer happens to be a clever correspondent he will produce good copy with a sort of personal note in it and it will require very little editing or change to make it into a booklet. Many a man who can dictate a crackerjack letter will become stiff and unnatural if he tries to write a booklet. Get him to let himself out in the long letter and it will be better reading. There is no danger of the business man continuing to use these long letters indefinitely, because they are too expensive for constant use, and as time is the most important thing in business, letters of this kind are too slow to be used for handling a worth while list of names.

Consequently, the customer soon works himself up to the point where he sees the advisability of using a booklet and at the same time realizes that he has evolved the very material needed and has even tested its efficiency. At this point, if he is not sold quickly he will sell himself. In other words, some printer is due to get an order for a booklet and the man who has inspired this laboratory experiment in booklet making should be on the job with a dummy and prices.

Following my connection with the company where I learned this method of making up a booklet I went into the advertising agency business and applied the same plan to a client who, in my opinion, needed a good piece of printing and engraving which I wished to pass through my hands with the customary profit. It was impossible to get this man worked up to the point of ordering a booklet by any ordinary means of solicitation. He didn't think that I, or any other outsider, knew enough about his business to write a booklet for him and he thought he was too busy to get down to consideration of the subject. Consequently, I decided to make him write it without his realizing it.

I gave his business some careful study to see just what was involved from the customer's standpoint and then I formulated twelve letters asking certain questions which I got ten friends of mine in the city and two out of town to write to him. The information contained in the replies, which were turned over to me, was exactly what he wanted to say about the most important points in his business and was said in his own words.

Did I land him? Well, I should say I did, for after this material was gotten into shape and presented with a neat dummy and a sketch for the cover, as well as suggestions for illustrations on the inside pages, price and a plan for using the booklet, he was astonished that an outsider could have produced it. He said it was the best thing he had ever read, and wound up by giving me an order for twice the quantity suggested in my estimate. Before the year was over, this man who had held off from the booklet when I suggested it to him in the ordinary way, had paid me for 37,500 copies. He never knew that he had written the booklet and never will, unless he reads this story.

Another large concern was given a lengthy reading notice in a newspaper, coincident with the signing of a contract for display advertising to run for a year. One of the executives of the concern prepared all the advertising, with the assistance of the newspapers, so the firm was not the client of any advertising agency. I took the reading notice to this man and sold him the idea that it should be made up into a booklet. This I proceeded to write, and had no difficulty in obtaining an order for a fair number, although by the time the manuscript was finished the only way the original reading notice figured in the transaction was as an entering wedge for me and my selling talk. Later on I submitted a series of advertisements that were prepared from the copy I had incorporated in the booklet, and succeeded in landing the company's entire advertising account for my agency.

I have found that many business concerns can be persuaded to use more booklets and other products of the print shop if the solicitor is only willing to study their problems more closely. Merely asking a man for his printing patronage, or asking him for a certain job, doesn't excite his imagination sufficiently. Learn something about his business and then show him what can be done with it.

For instance, I got into contact with a manufacturing company some years ago whose principal effort was in consumer advertising, published in newspapers and in a few magazines. However, advertisements were also placed in a number of trade journals to stimulate the sale of certain products to small manufacturers, and more or less specialty work was done by men who called on the housewife with samples. I learned all the company's methods of business promotion by cultivating one of the executives and listening to him, not by any process that could be called soliciting. However, I was thinking while I listened, and eventually sold several circulars and booklets explaining the technicalities of the product to the small manufacturer who used it, and telling him how to secure the best results. To obtain this information I had to make the acquaintance of one of the little fellows and spend a lot of time with him, but eventually I landed my orders, as I had something useful and practical to offer. The same concern gave me one order for fifty thousand each of six specially designed blotters, printed in four colors, for the use of the men who distributed samples to the consumers. Altogether, I sold more than a million blotters of this character.

The product of this company was contained in packages of several sizes and was sold through grocery stores, so it was easy to sell what finally came to be known as a "carton display card." This consisted of a piece of heavy litho board fitted with slips of gummed paper, so that empty cartons could be pasted on it,

with appropriate printed legends around them. These cards showed the consumer the actual carton and was superior to any reproduction via line cut and tint block. The order for this job ran into well over a thousand dollars.

Another nice order from the same company called for fifty thousand letterheads on which the whole line of carton products was reproduced in two colors. Taking it all in all, study of the business of this one company yielded me several thousand dollars' worth of orders for booklets and other printing, and I feel confident that many a printer has opportunities for good sales among his regular customers if he will apply similar methods.

The Printing Salesman as the Buyer Sees Him

BY ELMER BRANDELL

Advertising Manager, Stratton & Terstegge Company, Louisville, Kentucky

EVERY week five salesmen from prominent printing houses in Louisville come to my department soliciting orders for printing. Four of these men could scarcely be called salesmen and by no stretch of imagination could they be called printers. The four have been replaced by other men recently, but their successors have not displayed any more ability as salesmen or any more thorough knowledge of printing, though I understand that all of them have worked at the case or in the pressroom. I use these four men to prove that printing salesmen as a rule are exceptionally inefficient.

No man should attempt to sell printing unless he has had some practical experience in the printing business. Unless he knows type, ink and paper as well as some of the principles of advertising he is not in a position to talk effectively to the prospective buyer of printing. Unfortunately some advertising men, for reasons unknown, adopt the selling of printing as a profession, but unless they have actually set type they are not in a position to talk type.

One of the four salesmen referred to came in to my office recently just as one of the stenographers reported that our stock of No. 12 printed envelopes was exhausted. The salesman, who represented one of the leading printing houses in the city, smiled, thinking he had a large order within his grasp. While I was talking to the young lady who made the report he took a rule from my desk and measured the envelopes. At that moment he lost an order for fifty thousand No. 12 manila envelopes. I knew from his actions that he did not know his job. He did not know a No. 12 envelope when he saw one. He was not familiar with the simplest thing about envelopes, their sizes.

Another salesman, one of the "big four," came in recently and asked if I did not want to let him bid on a job. I did not have any work to be done at the time, but remembered a catalogue that I was planning to issue in the near future. I gave him the dimensions, an approximate idea of the amount of reading matter and the kind of paper to be used. He wrote these hurriedly on a piece of scratch paper, and left in high spirits. Fifteen minutes later he called me on the telephone and asked me to repeat the size and weight of the paper. I was decidedly annoyed and told him I had changed my mind. This salesman has been trying for a year to sell me printing.

Another type of salesman is one from a smaller printing house. He spent years in the composing room and pressroom. He knows printing and can talk its language. He talks from the point of view of the printer, the salesman and the advertising man. From him I have learned many useful and interesting points about printing. He knows his business and he is paid for his knowledge. He carries an estimate sheet that gives the costs of each operation and the approximate profit the company will make on the job. I like to do business with him because I always feel sure that the job will look as he tells me it will and as I expect it to look.

Recently I spoke to the president of one of the large printing companies of this city and asked him why printers in so many instances employed salesmen who were so inefficient.

"We can't get good men," he said. "They're not to be found. We are willing to pay a good salary and liberal commission to a good salesman, but we can't get one. They're very scarce."

"If that is true," I asked, "wouldn't it be better for one of the executives of your company to solicit business than to send out an inexperienced man?"

"Well, I for one couldn't waste my time going after orders, although I do go after some of the big jobs. We put these fellows on more as order takers than as salesmen. They get the so-called transient business. All the large companies ask for bids, so we feel that the salesman does some missionary work and occasionally gets a small order which may later develop into a permanent account."

I have never heard a weaker excuse for lack of method. This man did not realize that I as a prospective customer would not buy from him because I had no time to spend with a man who did not know his business. I had no time to educate his salesmen and would not do so under any circumstance. I failed to see the value of this salesman's missionary work, and I did not understand how such a man could be considered an asset to the house.

I believe an incompetent salesman can do more harm to a printing house than a job carelessly turned out. I firmly believe that they are merely a nuisance to the prospective customer and that they make more enemies than overcharges do. They are positive failures. The salesman should endeavor to give results to his employer, his job and his prospective customers. The men on the inside are usually competent and intelligent, and they are valuable men to talk with about printing, but the average printing salesman is only an order taker, if not a positive liability to his house. Paper salesmen rank a close second to printing salesmen in efficiency.

What should the printing salesman know? He should be able to give me color harmonies almost instantly. He should know the sizes, weights and finishes of paper and how each grade of paper will take ink; what ink is best for the grade of paper under consideration. He should be able to estimate the approximate price of the job. He should be able to tell me what size and what style of type should be used on the job we are considering. He must know about what time the job will be ready for delivery. He must decide whether I can use the halftones or electrotypes I have or whether new cuts will be needed, also what kind of paper should be used to show the cuts to best advantage. I do not expect him to write copy or make layouts, but it does not seem unreasonable to expect him to be able to tell how type and paper will appear together in the finished product.

Practical Methods of Printing on Wood

BY ROBERT F. SALADE

THE average typographic printer would be surprised to learn of the great variety of printing which is now being done on wood. This specialty line includes many unique and useful articles in addition to printed shooks for wooden boxes, and new things are continually being added to the line. The greater portion of wood goods being printed is handled on platen presses of the Hartford and the Thomson styles. In some instances specially built presses are being used for printing on wood cut to odd shapes, but usually regular platen presses are employed for this work.

While it is true that corrugated and solid fiber shipping containers are taking the places of wooden shipping cases to a large extent, there will always be a demand for wooden boxes, as the wooden boxes are well adapted to many products which could not be shipped to advantage in paperboard containers. It is also true that lithographed tin boxes are taking the place of wooden cigar boxes to some extent, but the excellent quality of wooden cigar boxes is generally known, and it is said that the average smoker prefers to have cigars packed in the old-fashioned wooden boxes on account of the preservative quality of the wood used in making them. After all has been said and done on this subject, it seems clearly evident that there are separate fields for wooden boxes, paperboard containers and tin boxes, and there is no indication that one line will ever put another line entirely out of business.

The leading specialties, in so far as printing on wood is concerned, are cigar boxes and shipping cases. Numerous concerns are producing nothing except cigar boxes, while other firms are specializing in wooden shipping boxes of all kinds. In connection with a plant where wooden boxes are made, the manufacturers usually have their own lumber yards, also their own saw mills where the seasoned lumber is cut and planed to the required sizes for boxes. Various kinds of lumber are used for different kinds of boxes, and the proper seasoning of the lumber is exceedingly important in this line of manufacture. Equally important is the work of sawing and finishing the lumber to the different widths, thicknesses and lengths. Often, fine and expensive grades of wood are utilized, but white pine is largely used for the shooks of shipping cases which are to have printing appear on them.

Printing is frequently done on all sides of a cigar box, which means, of course, that all of the pieces of wood which form the box must be printed separately. In some cases, however, the printing for the different sections is done on large-size pieces of board which afterwards are cut to the necessary smaller sizes. The board for cigar boxes is cut, planed and finished so accurately that only slight variations occur in a thousand or more pieces, and the surface is smooth enough to practically eliminate the possibility of damaging the printing form through knots or unlevel places.

Wood for cigar boxes can be printed on a strongly built platen press without cutting down the platen of the press in any way, although the platen must be lowered to accommodate the thickness of the wood to be printed upon. No tympan is required. The pieces of board are laid directly upon the face of the platen, and are fed to special adjustable guides which are attached to the edges of the platen. Some boxmakers, however, follow the practice of gluing a sheet of newsboard, or strawboard, to the surface of the platen, and the sheet of paperboard naturally gives a resilient "back" which is an aid in printing. Several printers of cigar boxes have the presses fitted with steel platen plates, and under each platen plate is placed a sheet of rubber about one-sixteenth of an inch thick. To some extent the sheet of rubber will provide for variations in the thickness of the wood being printed, and it will lessen the strain on the press.

Printing on cigar-box wood can be done from iron or brass type or plates, and hard rubber "stamps" mounted on wood bases. When a form is set up with iron or brass type, the spacing is done with regular lead quads, spaces, leads and slugs, and in the same way as ordinary composition. Iron or brass plates are usually cast solid to type-high, but in some cases they are made about one-sixth of an inch thick, to be mounted on solid lead bases.

Presses such as the National, in the 14 by 22 inch size, are used by many manufacturers of wooden shipping cases for printing the shooks, or side pieces, of boxes. Boards of this variety are made in different thicknesses, from one-quarter to three-quarters of an inch. To handle this class of work, the platen must be cut down at the factory to provide for boards three-quarters of an inch thick. The platen can be cut down even more, but the three-quarters of an inch will serve for practically all printing on boards which are to be made up into wooden boxes.

To print on boards one-half of an inch thick when the platen of the press has been cut down three-quarters of an inch, set the feeding guides as though the boards to be printed were three-quarters of an inch thick, then glue to the platen a tympan board one-quarter of an inch thick. Heavy sheets of paperboard, glued together, may be used for this purpose. If the style of the printing form will permit, a crescent-shaped piece can be cut out at the upper edge of the tympan board, which will enable the feeder to lift the printed boards from the press without difficulty. Otherwise, it will be necessary for the feeder to take hold of the lower edge of the printed board and draw it upward so as to remove it from the press.

When boards one-quarter of an inch thick are to be printed, a tympan board one-half of an inch thick should be glued to the platen of the press. This same method is to be followed with other thicknesses of board, always considering the fact that the platen of the press has been cut down three-quarters of an inch, and that the printing form is type-high. It is hardly worth while to apply makeready either to the back of the form or to the surface of the platen, but it is practicable to place a sheet of rubber under the tympan board, especially when it is made up of several sheets of pulpboard, like chipboard, for example.

While the press of the National style that has had its platen cut down three-quarters of an inch will not ordinarily take boards thicker than three-quarters of an inch, leeway of about one-eighth of an inch may be gained by setting back the adjuster slides in the lower slot on the bridge. This would make it possible to print boards seven-eighths of an inch thick on the same press, but in that case the fingers on the special feed gages would have to be raised, and square washers one-eighth of an inch thick placed under them, to permit the board being fed under the fingers.

At the factory where the special press is manufactured the machine is fitted with adjustable feed guides at the bottom and left side, the lower guides carrying adjustable fingers for holding the board to the platen as it is printed. In each lower corner of the platen are seven holes to take the screws of the bottom feeding gage. On the left-hand side of the platen are five holes to provide for the screw of the side gage. No regular frisket frame with grippers is supplied with a press of this kind. As the regular feed table and delivery table can not be used to advantage when printing on thick boards, the user of the press usually has a special feed table and receiving bench built to suit the particular requirements of this work.

Hard rubber dies are now used to a considerable extent for printing lettering, designs and illustrations on wood, and in many instances the rubber dies will give more satisfactory results than iron or brass plates or type. A hard rubber form will adjust itself to variations in the thickness of board and will also adapt itself to boards having a somewhat rough or uneven surface. The rubber dies may be secured from makers of marking devices. They can be made from forms of type, line engravings, wood cuts, etchings, etc., and they can be glued to the back of old electrotype blocks.

Boards for wooden boxes, advertising novelties, signs, etc., can be printed in two or more colors on a special platen press from rubber dies, brass or iron type or plates. Some of the boards for wooden boxes are printed to fairly close register in two colors, and sign boards are often printed in two or three colors.

To obtain first-class results when printing on wood the same careful attention should be given to the quality of printing ink and rollers as for printing on paper. The form rollers should be properly seasoned, and should be cast two inches in diameter. Sawdust from the wood is bound to accumulate on the rollers to a certain extent, which means that the rollers and other inking apparatus should be washed frequently.

When printing on white boards in black ink, good results will be obtained from a combination black ink made from fifty parts job black and fifty parts news black. A cheaper grade of black ink, like a poster black, will do for printing on dark colors of wood. For color printing on wood the standard grade of poster red, green, blue, brown, etc., will serve in most cases. On special order a manufacturer of printing ink will mix black or colored inks expressly for the purpose of printing on wood. Hard woods, like those used for rulers, measuring rules, the sides of toy express wagons, and so forth, require a good quality of printing ink with a heavy body. A cheap quality of poster ink will not print sharp and clear on hard wood, and for this reason a good quality of ink is essential.

Among the well known wooden articles now being printed on platen presses are the following: Coat hangers, backs for thermometers, advertising signs, "For Rent," and "For Sale" signs, measuring rules of various kinds, toys, game boards, advertising novelties, and parts for toy wagons, "Kiddy Cars," etc.

The field for advertising novelties is exceptionally large, and new articles involving printing on wood are continually being produced. Wooden coat hangers with printed advertising matter on both sides, are distributed by hotels and merchant tailors to patrons.

Brushes containing advertising matter printed on their backs are given out by tailors, hatters, haberdashers and by some hotels. Thermometers containing advertising matter printed on their backs are distributed by numerous business concerns. Printed foot rulers, yard sticks, and the ever popular printers' line gages, are among the most useful advertising novelties, and the demand for such things is constantly increasing.

Advertising foot rules and yard sticks of the common variety are printed on soft grades of wood and a large-size press is essential, of course, for printing the yard sticks. Some of the larger lumber dealers can supply wood for foot rules, line gages, and so forth, cut to accurate sizes and the surfaces smoothly finished, all ready for printing.

Certain kinds of hard wood specialties are varnished after the printed matter has been applied to them. Included in this group are backs for thermometers, high-grade foot rules, printers' line gages, and parts for toy wagons. The kind of varnish used is much the same as that employed in finishing hard wood floors. The printed articles are dipped in the varnish, and are then stood up on racks or hung up to dry.

Any efficient printer, having the necessary equipment, ought to be capable of doing printing on wood without difficulty. It is not a class of product, however, which should be handled as a side issue. The printer doing such work should specialize in it, rather than produce a few jobs at intervals, and he should devote particular attention to the advertising novelty field, as that is the important field for the average printer.

The writer's object in presenting this article is merely to acquaint the printing trade with the different kinds of wood products which are being printed on platen presses. If the technical information herein can be utilized by any printer to commercial advantage, well and good.

Many Men of Many Minds

BY F. HORACE TEALL

ALL men know that each differs from all others physically and mentally. No two are identical in all respects. Even twins so much alike as to be indistinguishable to most people have some peculiarity by which they may be known. That men differ mentally is equally evident, and in general acknowledged, but only in a general abstract way, no one being entirely unprejudiced in regard to personal action in any matter of choice. It is not easy to say just what I mean in reasonable space, and most of what is meant is better shown by example.

One of the most impressive examples of prejudice with confusing result is derived from the making of our most widely followed dictionary. It was an instance of decision presumably reached by research, but actually made to agree with preconceived notions. Earlier editions of the same dictionary had used hyphens with great frequency in compound words. The editor went to Boston and spent two or three days there looking for hyphened compound words in the best books. He failed to find many hyphens, though undoubtedly they were there. Confusion was plentiful in all the books he examined, as it seems likely to be in all books always, and his choice was free to him; but he should have admitted that he was choosing in opposition to a majority of the greatest authors, and not have given the impression that the forms given in his work were those used by the best writers. For example, in Holmes's books such words as cap-box and cartridge-box appear on one page, and Dr. Holmes said expressly that he insisted on having his choice in all such cases. The dictionary editor entered cartridge box without the hyphen and left out cap-box altogether, though why one should be defined and not the other is not clear.

This reference to the disagreement as to compounding words is made simply because this is the most neglected phase of language form. It is so confused in practice that the only possible advice to offer is that writers should exercise care in writing and in printing, and that printers follow copy no matter how badly prepared. I am fully aware of the absurdity of such advice, but incapable of giving any better without exposing myself to attack for absurd frequency in the use of hyphens, for I would use one in every case of joint use of two nouns as one name with no sense other than naming, and such practice has been advocated by many scholars and never widely adopted. It is shown in the Century Dictionary and with some correction in the Standard Dictionary, with the earlier Webster and Worcester dictionaries as the basis. But, although grammarians have contented themselves with a mere reference to the dictionary, no one has ever accepted such advice in full, and it would not be wise to do so, as the old works were not uniform, though the new works are much more so.

An editor who insisted that the word state must not be capitalized when it meant one of the United States was shown that the capital is used in Webster's New International Dictionary, but declared that the instance shown was a typographical accident and that the regular practice in the dictionary was not so. He was misled by personal choice, for the word is capitalized every time it is used in the dictionary's text. That editor was free to decide practice for his own paper, but was far from right in making such false assertion about the dictionary, which he professed to follow in everything.

It is becoming more and more frequent to unite the words any one, every one, and some one, and print anyone, everyone and someone, though thousands untold still preserve the much more reasonable separation. A false analogy is asserted in favor of unification which yet does not command a near approach to universal acceptance. One is held to be a clearly separate substitute for person, and to be decidedly more definite than the words which are properly joined in form with any, every, and some. A proofreader has the same right as any writer to his own opinion, even to the extent of feeling contempt for the writer who uses the form which he thinks absurd, but he must in every case preserve this wrong form when the writer, the editor, or the publisher chooses it.

The latest book of its kind known to the present writer is "Text, Type, and Style," by George B. Ives. It is confessedly a compendium of *Atlantic Monthly* usage, not a work of authoritative decision, but a statement of what its author is obliged to do because his employers wish it done. Naturally, after some seventeen years in their employ, he has acquired a preference for the usage he has so long practiced. Some items of it are strikingly different from the commonest practice, which must have been framed through consensus of the most masterly minds. Yet it is said that the book "should prove valuable to educators, as the *Atlantic* is being used to an ever-increasing extent in connection with regular instruction in English in schools all over the country." For study of composition and rhetoric the *Atlantic* is good; but for such matters as Mr. Ives treats it is of doubtful utility. Its spelling, for instance, is a mixture of Webster's and a number of British forms not according with the spelling generally adopted in this country.

Every peculiarity of speech or form is upheld by large numbers of people, and those who advocate the least-used forms are usually, or at least often, most determined in their advocacy. For instance, an editor wrote something with an undoubted error in it, which some would correct in one way and some in another, and when a reader guessed different from his way he was almost ready to discharge the reader. This editor wrote sanatarium, the reader's guess was sanatorium, and the editor's angry decision was that only an ignoramus would make it anything but sanitarium. When such a hasty and prejudiced decision as that is possible (and it might be paralleled by many reputed scholars), it is pretty difficult to tell what faults in print should be charged to proofreaders and which to authors or editors, but reasonably safe to suppose that many are chargeable to the writers.

Classified Advertising Has First Call

BY ROLAND T. PATTEN

TO successfully conduct a country weekly one must determine what the subscribers wish to read, how to present it to them economically and efficiently, and how to convince them that it is being done. The country weekly business manager who can score a perfect record in these three things is booked for fame and prosperity. I have solved the first of them pretty well; I feel reasonably certain as to what my subscribers want. This has been done by a combination of methods, but I think the most helpful has been the questionnaire. Newspapers and magazines have been asking their readers all sorts of questions for a hundred years, but I have never known anybody to go about this principal problem in just the way that I did.

It is our custom to notify every subscriber five days before his subscription expires. It is to be hoped that he will renew, and he usually does. When I send the expiration notice I put in a questionnaire, a reproduction of which accompanies this article. This fixes the matter so he can, with a minimum amount of trouble, check off the portions of the paper he likes best. I don't keep these going constantly, but plan to go over my entire list once in two years. From these successive investigations I have determined several very interesting and important facts. The first is that only about eleven per cent of the subscribers will reply. This perhaps was what might have been expected. I don't think that the failure of nine out of ten to report is at all discouraging, or that it detracts from the value of the experiment. The biggest surprise that came to me was the discovery that classified advertising was checked off by the largest number of subscribers as being the portion of the paper most read. I felt at first like distrusting this conclusion, but subsequent series of questionnaires emphasized its correctness. I have also verified it in several other ways. There is no mistake about it. A well conducted classified department outranks all other portions of the paper in reader interest.

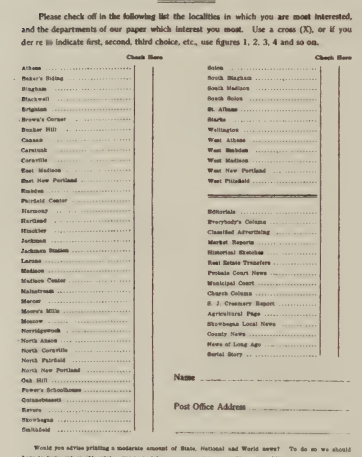
This information is of the utmost importance. The portion of the paper thus shown to be of the greatest interest is a revenue producer and is undoubtedly worthy of the utmost attention. Beyond dispute a manager should spare neither pains nor expense in building up his classified page. An expense absorbing the entire revenue of the classified department would be thoroughly justified, although it will not be found necessary to go to that extent.

After arriving at the above conclusion by the questionnaire method I lost no opportunity to observe every one who was reading the *Independent-Reporter*, and especially to learn which portion of the paper was first turned to. Of course, it was not always the classified

page, but I should say that it was at least sixty per cent of the time. I have also questioned verbally very many people with regard to the matter, and more than half of them advise me that " those little ads." are the first things they look for when they get the paper.

Next after classified advertising in point of reader interest comes the news of the subscriber's own locality. This amounts to saying what we have all been accustomed to believe, that the local news is the thing of chief interest. This is certainly true except that the classified section holds first place and local news second.

I make a distinction between local news pertaining to a particular locality, and news of county-wide interest. This distinction may seem unnecessary, but I find it often a matter of convenience. " County news," as I view it, is simply local news which interests



Help Us Understand Your Wishes

Please check off in the following list the localities in which you are most interested, and the departments of our paper which interest you most. Use a cross (X), or if you der re to indicate first, second, third choice, etc., use figures 1, 2, 3, 4 and so on.

Check Here

Athens
Baker's Siding
Bingham
Blackwell
Brighton
Brown's Corner
Bunker Hill
Canaan
Carratunk
Corinville
East Madison
East New Portland
Embden
Fairfield Center
Harmond
Hartland
Hinckley
Jackman
Jackman Station
Larone
Madison
Madison Center
Mainstream
Mercer
Moore's Mills
Moscow
Norridgewock
North Anson
North Corinville
North Fairfield
North New Portland
Oak Hill
Power's Schoolhouse
Quinebasscott
Revere
Skowhegan
Smithfield

Check Here

Solon
South Bingham
South Madison
South Solon
St. Albans
Starks
Wellington
West Athens
West Ashton
West Madison
West New Portland
West Pittsfield

Editorials
Everybody's Column
Classified Advertising
Market Reports
Historical Sketches
Real Estate Transfers
Probate Court News
Municipal Court
Church Column
U. S. Treasury Report
Agricultural Page
Skowhegan Local News
County News
News of Long Ago
Serial Story

Name

Post Office Address

Would you advise printing a moderate amount of State, National and World news? To do so we should have to make out or otherwise omit material we are now printing; would you be willing to have less news of your own locality for the sake of securing State or National news?

How the Skowhegan (Maine) *Independent-Reporter* finds out which news items are of greatest interest to its readers.

a somewhat wider circle of readers. At any rate, the result of my investigation has shown that this county news comes third in point of reader interest.

My greatest shock came when I found that real estate transfers came fourth. They were of no interest to me personally, and I had come to believe that very few people took any notice of them. I had issued permanent instruction that, when we were crowded, the real estate transfers should be sacrificed. We don't do that any more. On the contrary, we take all the pains in the world to get them promptly, and we don't begrudge the space they occupy.

Probate court news takes fifth place. Municipal court affairs was sixth, and market reports seventh. Market reports with me are chiefly current quotations on things frequently bought and sold by my readers. They include, of course, farm products, groceries, etc. I give them under two heads, the local market and the Boston market. It is evident they are highly valued.

Agricultural news stood eighth in point of preference. Historical sketches were ninth, and editorials tenth. The result, it may be observed, is not very flattering to those of us who write an occasional editorial. I would by no means come to the conclusion that a country weekly should abandon its editorial column. The result of this investigation, however, confirms me in the belief that the editorial in the country weekly should rarely, if ever, deal with anything but local topics. In my own case I am going to see if systematic discussion, from week to week, of purely local subjects will not in time raise our editorials a good deal higher than tenth place in the estimation of my readers. I shall not attempt, and I would not recommend the country weekly editor to attempt, editorials on topics of world-wide, national or even state-wide interest. When he does, his work is compared with the writings of men who have the training and experience to do a better job than he possibly can. He has little or no competition in the local field.

Previous to making this study, had one asked me what general social activity interested the greatest number of people I should probably have said the schools and, next to that, the church. There is no real school department in my paper, the school news going in with other local happenings. There is a department, however, devoted to church affairs. I should have expected it to take very high rank in the column of reader preference. I was amazed to find that it landed in eleventh place. Even the poor little editorial column beat the church department by a substantial margin. I shall give this particular feature very close observation in the future. At this time all I can say is that I think my own paper, from a purely selfish and commercial point of view, devotes more space than it should to church affairs. However, we all know the church is an important, perhaps the most important, factor in present-day civilization, and I have no intention of curtailing the church news to any great extent.

The above investigation makes a rather prosy narrative, but it ought to answer a good many questions for the average country weekly publisher. The same investigation carried on in another part of the country might show a somewhat different result, but I have a feeling that the conclusions would be substantially the same anywhere in America. I am using them as a basis from which to work in developing the various departments of the *Independent-Reporter,* and I am quite sure that my fellow publishers elsewhere can profitably utilize them in the same manner.

Editor's Note.— Mr. Patten is business manager of the *Independent-Reporter,* Skowhegan, Maine, a country weekly with a paid-in-advance circulation of 4,740. His publication is the only one of its class whose circulation statement is certified by the American Audit Bureau of Circulation. In circulation it ranks third out of 16,000 country weeklies of America. Mr. Patten is secretary-treasurer of the Maine Press Association, and compiler of the Maine minimum price list, which is in use in nearly all of the printing and publishing offices in Maine, New Hampshire and Vermont, and in many offices in other parts of the United States and Canada. He has spoken extensively before press association meetings and journalism classes.



VIEW AT UNION PRINTERS' HOME, COLORADO SPRINGS

"Its bounty unpurchasable; its charity without price."

Enlarged from a postal-size photograph made by Roy A. Donald, through whose courtesy this picture is shown here. Printed in two colors from a single halftone plate.

EDITORIAL

Lack of Standard Page Sizes Causes Waste

The elimination of the waste in the printing industry caused by the great variety of page sizes in booklets, magazines, house-organs, catalogues and other forms of printed matter has been the subject of much study and research by the Bureau of Standards of the Department of Commerce at Washington. A standard size data booklet has recently been issued by the bureau showing the different page sizes that can be cut, printed and folded without waste from standard paper sizes. The booklet is being sent out with a questionnaire for the purpose of enabling the members of the committee to prepare a final report of recommendations to the Bureau of Standards.

There is a conspicuous lack of standardization in magazine publishing. A collection of fifty-seven leading national magazines showed that no definite standards of size were followed. These variations cause enormous wastes. Advertisers spend large sums for extra halftones, electros and typesetting because of this lack of uniformity. Publishers are paying higher prices for paper than would be the case if production were based on standard page sizes, or sizes that required four or five standard roll widths.

A simplification of sizes would also greatly benefit the manufacturers of presses and folding machines, especially those building machinery for magazine publishing who are operating on practically a made-to-order basis.

A set of standards in sheet sizes or roll widths that would coincide with trade and directory sizes and to a larger extent with the needs of direct advertisers would result in practically coöperative buying of paper and printing. Standardize and you bunch or group orders for paper machinery and printing. As Secretary Hoover recently said: "One of the first things to be considered by business generally is the advisability of standardization. Calculations indicate that by concentration, large sales and standardization we can in effect release thirty per cent of the power required for the present volume of production. In other words, capital will be fully thirty per cent more productive."

Standardization enables the manufacturer to give the greatest service and value to the consumer. It does away with seasonal production, reduces labor cost and overhead and simplifies merchandising problems. It means that finished goods can be bought from warehouse stock instead of being made to order. No matter how large the paper needs of the individual consumer a standard size or roll width will eventually mean a lower paper cost. Advertising and printing costs can be reduced correspondingly.

The Bureau of Standards does not intend to decide on a single page size, but merely to make the final recommendations based on a series of sizes, all of which can be coördinated with present papermaking facilities.

The coöperation of all advertisers, printers and buyers of printing is needed in this work. Copies of the standard size data booklet can be obtained from any of the following members of the committee: W. J. Eynon, care Byron S. Adams, 512 Eleventh street N. W., Washington, D. C.; Maurice Saunders, National Association Employing Lithographers, 104 Fifth avenue, New York city; C. C. Whinery, R. R. Donnelley & Sons Company, 731 Plymouth court, Chicago; C. H. Dodge, Forbes Litho Company, Chelsea, Massachusetts; F. W. Hume, secretary National Publishers Association, 1107 Broadway, New York city; John Sullivan, secretary National Advertisers Association, 17 West Forty-sixth street, New York city; George A. Heintzemann, Dexter Folder Company, 28 West Twenty-third street, New York city.

Graphic Arts Expositions

By the time this issue of THE INLAND PRINTER reaches our readers the Boston exposition will have passed into history. As the date on which our forms must go to press precedes the opening of the exposition, a report must be withheld until our next issue. We have repeatedly expressed our belief in the great educational value of these expositions, and now reiterate our statements that the craftsmen are entitled to a great amount of credit for undertaking such a tremendous task as is involved in an event of this nature. It can not be denied that they have proved of extreme benefit to the industry as a whole. It is to be regretted, however, that this year the exposition idea is being somewhat overdone, to such an extent, indeed, as to prove an extremely heavy burden on the manufacturers of printing equipment, machinery and supplies. We believe it would have been better had the craftsmen's exposition been put off for a year, so as not to have it follow so closely after last year's show. Once in two years should be sufficient for such an event. Had the Boston affair been the only one of its kind taking place this year, however, as it should have been, the situation would have been far different.

As it stands now, it seems that the success of the craftsmen at Chicago last year has created a desire upon the part of all other organizations in the trade to stage exhibitions. Hence, manufacturers are being urged to give their support to no less than three other exhibits outside of Boston within the space of just over two months. In addition, they are being importuned to extend their support to a number of special issues and editions of publications at this time. The burden thus placed upon the manufacturers is an extremely heavy one, as the returns can not be expected to be commensurate with the expense involved. It would seem that the course of wisdom would be for all

the organizations to unite in a movement to support one real educational exposition such as the one started by the craftsmen, to be held not oftener than once in two years. Possibly it might be better to have it once in three years, with one or two smaller exhibits in between, scattered over the country so that the benefits would be spread. By joining forces, each organization being properly represented in a responsible governing body, all putting their efforts into one complete exhibition for the printing and allied trades, the value of the event would be greatly extended, the burden would be distributed, and the expenses involved would not fall so heavily upon those who have to bear it. We should be glad to receive expressions from those interested, and to open our columns for a discussion of this important matter so that the best interests of the trade as a whole may be served.

International Congress of Master Printers

From our good friend and esteemed contemporary, Waldemar Zachrisson, publisher of the "Boktryckeri-Kalendern" (Printers' Calendar), and president of the Swedish Master Printers' Association, we have received notices of what should prove to be an event of vast importance to master printers the world over — an International Congress of Master Printers, to be held at Gothenburg, Sweden, June 4 to 6, 1923. An invitation to unite in this congress has been extended to the master printers of America through the United Typothetæ of America, which organization has been requested to appoint four official representatives for this country, and to select one or more lecturers on any of a number of subjects suggested for discussion.

The invitation extended to master printers to join in this congress reads as follows:

The development of the printing art was making uninterrupted progress and had reached a very high standard at the outbreak of the Great War. By that universal catastrophe, however, its remarkable development was checked, and the printing trade, like so many other trades, has been affected by the prevailing depression, which has to a great extent crippled all business enterprise and renders it impossible to make a reasonable profit.

There are many problems that could be discussed in common, to the economic advantage of the printing trade. There are many departments in the trade where a standardization of weights and qualities would bring advantages and remove difficulties for printers throughout the world. We have, moreover, to discuss our recent experiences in cost systems, a path that has of late been strewn with so many difficulties.

Circumstances combine to urge the expediency of a meeting of printers from all over the world for the discussion of questions that may be of importance from an economic or a technical point of view.

Irrespective of this, it would be very interesting for printers from all corners of the globe to meet together and become personally acquainted. We have much to learn from each other's experiences. Ties of friendship may be formed that will prove to be enduring. Apart from the economic advantages which we printers may reap by mutual agreements, these amicable gatherings at international congresses give rise to connections of inestimable value.

In 1923 Gothenburg will commemorate the tercentenary of its foundation by opening an historical and export exhibition arranged on quite modern lines, which will include a number of objects of unique interest.

The opportunity thus presented to us Swedes of giving people from all over the world an insight into the development and present condition not only of Gothenburg, but of all Sweden, may not occur again in the life of this generation.

The Swedish master printers, represented by their chief organization, The Swedish Master Printers' Association (Svenska Boktryckareföreningen) herewith have the honor to invite you to take part in an International Congress of Master Printers at Gothenburg, June 4 to 6, 1923.

The United Typothetæ of America has been invited to elect four official members at the congress. Besides these official representatives, who will have the right of voting at the congress, all master printers who in their own countries belong to the chief organization in the trade will be welcome.

Your reply should be addressed to Den Internationella Boktryckare-Kongressen, Gothenburg, Sweden, to reach us as soon as possible. Welcome to the congress!

This invitation is signed by Waldemar Zachrisson for the Swedish Master Printers' Association, and by the Committee of the International Congress of Master Printers, made up of the following: Oskar Alarik, chairman of the Economic Committee; Waldemar Zachrisson, chairman of the Executive Committee; Carl Kindal, chairman of the Reception and Entertainment Committee, and Bruno Zachrisson, secretary.

That the plans have been carefully studied for the purpose of making the congress of the utmost importance internationally is shown by the list of subjects suggested for discussion, all of which are vital to the welfare of the industry.

It is to be hoped that our country will be properly represented at this international congress. THE INLAND PRINTER will take great pleasure in reporting the progress of plans for this important event as they are developed, and will be very glad to furnish whatever information is possible to those desiring it.

Baltimore Sets a Standard

In the publication of the book, "A History of Printing in Colonial Maryland," which is reviewed under the regular Book Review department elsewhere in this issue, the Typothetæ of Baltimore has established a precedent for printing trade organizations, and has set a standard which will be difficult to excel. The history of printing in America is an extremely interesting one, but it is to be regretted that our literature on the subject is scarce. Here is a work that our printing trade organizations could well afford to undertake, to their everlasting credit as well as to the benefit of the trade.

The Typothetæ of Baltimore has taken the lead in an important work by furnishing a volume covering the history of printing in Maryland. Why could not organizations in other printing centers follow the lead of Baltimore and provide similar volumes covering the history of printing in their own States? We are led to offer the suggestion that if two or three of the principal associations of printers in each State would combine and secure the coöperation of their state historical societies, it would not be long before a set of volumes would be provided which would give a complete history of printing in the country. By making each volume a true specimen of the printer's art, as Baltimore has done, the industry would have something in which it could take genuine pride, something that would greatly add to the respect in which the industry is held by "outsiders," something that would be to the everlasting glory of printing in America. We sincerely hope that Baltimore has started a movement that will spread throughout the country, and that those printers in other parts who take real pride in their industry will catch the spirit of the work and carry it on.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

The First American Newspaper in Germany

To the Editor: COBLENZ, GERMANY.

In your issue of June, 1922, page 390, you made the following statement, which I wish to rectify: "The first daily newspaper in the English language ever published in Germany was recently started. It is called the *Daily Berlin American* and is priced at 5 marks a copy."

The honor of being the first daily newspaper in the English language to be printed in Germany does not belong to the *Daily Berlin American*. *The Amaroc News*, a daily newspaper written in the English language and published by Americans for the American Forces in Germany and American residents of every country in Europe, has appeared daily since April 21, 1919, and will continue to appear until the A. F. G. goes out of existence.

At the beginning the paper had a circulation of 65,000; now, with only 1,200 officers and men left in Germany, it has 2,000 subscribers. The cost of the paper on the streets of Coblenz is 3 marks a copy.

We are not writing in order to put in a claim for a place in the Valhalla of newspaperdom, but we do not want some one else to steal our thunder.

B. B. MCMAHON,
Captain, Infantry, D. O. L.,
Editor and Manager, Amaroc News.

Theodore Low De Vinne

To the Editor: TROY, NEW YORK.

With no disparagement to the other departments that contribute to make THE INLAND PRINTER the foremost artistically and in a somewhat intimate degree cultural, I wish to state that the July number contained an animation which I do not recall its having had before. This I attribute to Henry Lewis Bullen's biographical sketch of America's greatest practitioner of typography, Theodore Low De Vinne.

With the swift and impulsive flashes of the hero worshiper, Mr. Bullen gives to his readers the results of research — though a labor of love which probably cost him many an unnightly hour — from sources one would readily have accepted as totally extinct.

In this he gives us something more than the singular contraption of date and data, though it is imperative to have these, if only to verify the truth of the compiler's work. But the lovableness of the man, the human quality and touch that made men associate his name with all that is finest in human endeavor, these are conveyed with graphic impressiveness. And doubtless many others less prepared with a well stored metaphoric reserve feel the same reverence when De Vinne is approached as a topic.

Mr. Bullen speaks of De Vinne, aside from his scholarly and social attainments, as a man who amassed a million dollars during his lifetime. Did he do this by underbidding his fellow craftsmen to the extent of eliminating the profit, or did he employ any unfair means to attain his ascendency? The latter was as foreign to his nature as the former to his business instincts. He was this much of an economist: to know that in order to attract men to the calling that "stimulates trade and preserves the arts," a fair recompense must accompany his skill. And that can only come about by maintaining a standard of prices, the value and finish of his product alone determining the competitive issues.

This tended not only in a rejuvenation of the industry but also placed the printer on a higher social plane than he formerly held. And see the rapid advance made since — the labor-saving devices that came to meet the surge of commerce. The speed with which one of the modern machines turns off its product would have lulled dear Ben Franklin to a Rip Van Winkle sleep.

The age is in a tumult of productivity. The industry today is the offspring of noble predecessors who paved the way with crude implements, but have left imperishable marks of their existence. To these pioneers of distant lands who were the forerunners of this age we owe our profoundest respect. But in human associations there is the characteristic that those of nearer kin, by mutual affinity, will hold a nearer claim to our affections. So there is one on whom American printers can without error bestow their affections, Theodore Low De Vinne, printer, scholar and beloved employer.

LEWIS LANDAU.

THE DEAD-LETTER OFFICE

The post office department is now engaged in carrying on a campaign to reduce the enormous waste of mail that every year goes to the dead-letter office. The tremendous loss that is caused to the country at large by mail that never reaches its destination, no one can estimate.

Nearly all this waste is avoidable and is due to insufficient or careless addresses. We hope the department succeeds in its campaign.

There is another dead-letter office that does entirely too much business and there is no better time to tackle its problem than right now. We ask the coöperation of every salesman. We refer to the dead-letter office where all those messages of salesmen go which fail to get across. Every salesman in the country knows of countless messages he, too, failed to get across through some careless act or oversight. In itself perhaps as trivial a thing as the failure to spell out on a letter the name of a State. It may have been the need of a shave, a clean collar, or the failure of the salesman to note that the prospective customer hates cigar smoke that lost the order. But whatever it was, the carefully planned argument of the salesman went astray and his message never reached its destination, that mysterious realm where the customer takes his pen in hand and affixes his signature to the "dotted line."

It's a worthy thing the post office department is working on, and while it is busily engaged let us salesmen get together and reduce the business of our own dead-letter office.—*Wroe's Writings.*

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

William A. Reade, president of the Ludlow Typograph Company of America, has been visiting England to look after the interests of his organization, and returned home early in July.

It is estimated that more than two hundred house-organs are now published in England. The Industrial Welfare Society has compete files of some 150 of these "firms' newspapers."

The first printing press having been established in Aberdeen in 1622, the Master Printers' Guild of that city recently celebrated the third centennial of that event by a dinner, at which addresses were made bearing upon interesting matters in the typographic annals of Aberdeen.

The Stationery Office has issued the report of a committee appointed to select the best faces of type and modes of display for government printing; also "A Note on the Legibility of Printed Matter," which was prepared for the information of the committee by L. A. Legros.

There are said to be many indications of a substantial increase in the quantity of printed matter, in the shape of circulars and other business communications, passing through the postoffice since the restricted halfpenny postage for such matter was re-established. Further concessions in lower rates are demanded, but it seems the Postmaster-General is opposed to more being made.

In the contention between the printing bosses and their employees over the question of reducing wages there can but little be reported. The matter seems to be in a rather chaotic condition and nothing definite can be spoken of. As one journal has it, "Many meetings of the contending parties were held . . . and the outcome would appear to have been much eloquence and little decision." It has been announced that the matter would be referred to the Industrial Court for settlement, but the London Society of Compositors opposes it.

It was the intention of Viscount Northcliffe to buy up the Walter interests in the London *Times*, but because of his illness negotiations did not proceed. The death of Lord Northcliffe on August 14, induced by acute blood poisoning, put a stop to the sale. Northcliffe, who was a dominant figure in British journalism, was the son of an Irish barrister and became an editor at seventeen years. He was made baron of the Isle of Thanet in 1905 and a viscount in 1917. As owner and publisher of the London *Times* and *Daily Mail*, he became a molder of public opinion and had a powerful influence in the forming of British cabinets. While at first, during the war, very much in sympathy with Lloyd George, he later on turned against him and heaped considerable criticism upon the latter's running of affairs. He recently got into controversy with the Publishers' Association, of which he was a member, over the question of reducing the wages of newspaper compositors, holding that such reduction was unnecessary and unwarranted.

GERMANY

The manufacturers of the Typograph line-casting machine announce the completion of the five thousandth machine. This typesetting apparatus, known in the United States as the Linotype Junior, seems to have more popularity in Germany than in the land of its invention. The German concern manufacturing it has just celebrated its twenty-fifth year of existence by issuing a handsome jubilee volume.

The Stempel Typefounding Company at Frankfurt a. M. has declared a dividend for its last fiscal year of twenty-five per cent, and the Genzsch & Heyse Typefoundry at Hamburg one of twelve per cent. The H. Berthold Brass Rule and Type Company at Berlin comes along with a dividend of eighteen per cent, as against a dividend last year of twelve per cent. Judging from these earnings, the typefounding business can not be said to be in a bad condition.

A meeting of newspaper publishers was recently held in Weimar, at which 2,000 were present. At this meeting a manifesto was drawn up declaring that the collapse of the German press was becoming daily more imminent because of the "ruthless dictatorship" of the papermaking syndicates, whose prices were "unjustifiably high." The manifesto says that "agents are going about from town to town to 'save' newspapers of all kinds, in a way which brings them into the power of unknown elements and foreign capital. Public opinion is already being influenced by the wholesale supply of stereotyped articles, which are furnished at extremely low prices, the result being the suppression of the free expression of opinion." The manifesto demands that the Government take strong measures to remedy the present deplorable conditions.

A scientific commission has been investigating the subject of how many books have been published each year in Germany since the invention of printing. A few figures from its report prove very interesting. In the year 1564 there were issued 265, mainly extracts from the Bible; in 1589 the output reached 362; in 1618 there was a substantial increase — 1,293. Then came the thirty-years' war, which tended to greatly decrease literary productions. In 1650 only 725 were printed. A hundred years later the output reached 1,219 books. In 1800 the number of 3,916 was attained; in 1842 it climbed to 10,132, and in 1860 up to 11,120. The number declined to 10,664 in 1871; in 1881 it increased to 13,271; in 1891 to 21,217, and in 1901 to 25,331. In 1913, the year before the war, an output of 37,638 books was reached. The total number of volumes printed in this year was not less than ten million. Periodicals and newspapers are not included in this count. Since the war the paper scarcity has kept down productivity.

FRANCE

There died recenty at Valescure, on the Riviera, W. E. Behrens, formerly a president of the British Chamber of Commerce at Paris and well known for his efforts to introduce the linotype machine in France. There were only six linotypes in this country when he took up the agency for its sale, but before he left the Linotype company he had placed more than a thousand.

A translator for one of the trade journals notes that he has come across a small accessory helpful to compositors in English offices, which is not to be found in French offices, namely, "corner quads" (as they are termed in American typefoundry price lists of material). He remarks upon their great usefulness in holding in place mitered brass rule corners.

SWITZERLAND

On June 11 the Swiss Gutenberg Museum had occasion to celebrate its transfer into larger rooms in the Historical Museum building at Berne. The Gutenberg collection was recently enriched by a gift from Karl J. Lüthi, present director of the museum, of 20,000 different newspapers from all parts of the world. To make additions to the building for the accommodation of the Gutenberg Museum, 27,000 francs was expended.

SWEDEN

Next year Gothenburg will celebrate the three hundredth anniversary of its founding. The noted printer, Waldemar Zachrisson, is now endeavoring to develop an idea he already had in mind before the war, namely, to have an International Printers' Congress assemble in Gothenburg as a part of the tercentenary celebration. He has issued a world-wide invitation to printers to be in this city on June 4 to 7, 1923, and it is expected that it will be largely accepted.

HOLLAND

A recent royal decree contains a number of provisions which look like the first efforts to enforce paper standardization by legislation. Sections of it bear upon the terms "book" and "ream," and upon "standard" paper, watermarks (which must be registered), tests of strength, sizing, resistance to light and dampness, acid content, etc.

DENMARK

A petition has been addressed to the Government asking that it take action against the frequent abuses in the capitalization of words. It is recommended that proper names alone be capitalized.

FINLAND

The paper industries of this country in 1921 did a business reaching 600,930,000 Finnish marks. The selling costs are said to have been only 1.02 per cent of the gross sales.

AUSTRALIA

The transmission of "cutout" or "window" envelopes through the mails is prohibited in Queensland since May 1.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Why an Estimator?

"After receiving estimates or bids on several sizeable jobs of commercial printing, including an illustrated catalogue, I am constrained to ask 'Why an estimator?' Surely no sane estimator could possibly make so great a difference in bidding on work from the same specifications as was shown in the case of these jobs. If I did business that way, I would go broke within the year."

Thus writes a manufacturer of hardware novelties whom we have the pleasure of counting among our business friends of many years standing.

Of course he makes the same mistake as many printers do of confusing an estimate with a bid. He received bids from the printers whom he favored (?) with requests for estimates and is surprised at the variation in them. But he would be more surprised with the variation in the jobs if he could give one of those jobs (the same job) to each of those printers and compare the results.

The facts are, most likely, that the real estimates did not vary nearly so much as the bids he received. The thought that they were in competition led some of the bidders to pare down their profits or to quote cost figures in the hope that when the order was received some way would be found to get it out at a profit even if only a small one.

He asks, "Why an estimator?" There is real necessity for an honest estimator in every printing plant, and no job should be accepted or allowed to go into the workrooms until it has passed through his hands and been dissected and its various operations timed.

Yes, this will take time; more time in a large plant than in a smaller one; more time than one man can fill, but it will mean a greater saving of time in the work, and there time is money. There time saved means actual reduction in the cost of the finished product.

You will note that we have said "timed." That is the real job of an estimator, to dissect the job and time each operation. After that an ordinary clerk can figure out the cost at the known hour costs in that particular shop and add up the total. Then the estimator or the manager can decide upon the selling price and the amount of profit desired for this particular job.

This brings up the thought that shopping buyers of printing do not ask estimates from printers whose prices are consistently uniform. The very man who wrote the above letter said: "I place a lot of work with some printers without an estimate, using the estimate of another and similar plant for a checkup."

Of course a skilled estimator gradually accumulates a series of standard estimates for certain classes of work which come up frequently and vary only in quantity. These virtually become price lists for this kind of work and cut down the amount of brain work that he must do, but he must make a mental analysis of each job to see that it belongs in the class. No standard estimate or price list can be made automatic.

In the smaller plants there is neither enough work nor enough profit to permit of having a professional estimator, and the proprietor or the foreman does the estimating at odd moments to the detriment of the estimate and at considerably greater risk of accidental error.

When the "boss" or his best man must do the estimating it is a wise plan to set aside certain hours of the day for this work and allow nothing to interfere. It can be done if you plan for it and get the other important matters out of the way.

For the plant that can not afford the specially trained estimator the price list is a good thing. It may be a trifle high here and a little low there, but if properly figured it will be right on the average, and a little salesmanship on the part of the one who comes into contact with the customer will overcome the high spots without friction or cutting. Try it.

Buying Outside Work

The question has been asked, "Is it good business to buy outside composition and presswork when you can get it for less money than it costs in your plant?"

This really includes two problems. The first is whether it is good business to let your own machinery stand idle and buy outside work because some one has quoted a rate slightly lower than you know your own cost to be. The second is whether it is better to buy and sell the work of others at a supposedly lower cost than to equip your own plant to handle the work efficiently and consequently at minimum cost.

The first problem can be very decidedly solved by saying no. If you have to allow your own machinery of similar character to stand idle while buying outside product you are not paying the price you think you are for that product, but the price paid the other fellow plus the amount of your overhead and fixed charges on your equipment during the time it would have been used in doing that work. That is to say, work done outside under these conditions usually costs at least twenty-five per cent more than you figure it does. If you add one-fourth for profit to the prices paid outside you are actually selling at cost or less. Supposing that you can buy composition, let us say, for a dollar a thousand ems that will cost you 10 cents a thousand more, you are really losing 15 cents or more a thousand, as the twenty-five per cent of overhead would have to be cared for. If you tried to add enough to the outside price to cover your overhead and the profit, you would not get the order a second time and probably not the first.

The second problem is merely one of merchandising and management. If all your machinery is busy and you can not get enough product you would be justified in buying outside and selling at a reasonable profit, because your overhead would be taken care of by the regular business. The question then becomes one of the desirability of increasing equipment. If the large amount of business is likely to be permanent it is wise to increase; if but temporary, the right thing to do is to buy outside until such time as the expansion of business warrants larger equipment.

The trouble is that many printers confuse these two problems with each other and consider only the fact that they have a quotation less than their cost. They should first make sure that their cost is correct and not too high, then what will be the result of the idle machinery in adding overhead to the purchase. Better do the work in your own shop at a slightly higher cost and thus make more productive hours over which to divide your factory and overhead costs than to actually increase the overhead on the entire plant because there are fewer hours to carry it. If you have machinery, run it to its capacity before you go outside — whether it be composing machines or presses. If your machines are unsuitable for the work that you have, change the machines or go out and get other work that does suit them. You do not have to take every order that is offered, even if the buyer is willing to pay your price. Pick those that you can make money on and let the others go to your competitors.

How Much Business to Net Twenty Per Cent?

The question is frequently asked, "How much business must I do to make a net profit of twenty per cent (or some other percentage) when my total investment is such and such a sum?" The latest inquiry is from the owner of a one-machine composition plant inventoried at $8,000, and the profit desired is twenty per cent on the turnover.

The best way to give this seeker after knowledge the information he desires is to list in detail the cost of running such a plant and the total.

First of all, there are the fixed charges of owning the plant and protecting the investment. These are interest at six per cent, insurance at two per cent, and reserve for depreciation and replacement at ten per cent, making a total fixed charge of eighteen per cent of the invoice value.

Second, comes the wage cost of running the plant, which in this case would be that of one operator and a boy for proving and errands. This would be about $2,000 for the operator and $600 for the boy, a total of $2,600.

Third, there would be the cost of rent, heat, light and power, and gas for melting the metal. These items would vary in different locations, but a fair average would be about $550.

Fourth, would come the cost of handling the metal used. If the machine was run for seventy per cent productive time at 2,600 ems an hour it would require about fifty-six pounds of metal a day and would pass through about eight and one-half tons of metal a year, the cost of handling which would be one cent a pound, or $170.

As such a plant would be worked by the owner as operator it will not be necessary to add anything for management and selling, but there should be a small allowance for bad accounts and collecting, together with the usual loss of metal. Suppose we call this $200.

This gives us the following basis of figuring:

Fixed charges	$1,460.00
Pay roll	2,600.00
Manufacturing costs	550.00
Handling cost of metal	170.00
Business cost	200.00
Total cost of running	$4,980.00
Add for profit, twenty-five per cent	1,245.00
Total business required	$6,225.00

This shows that in order to take out a net profit of twenty per cent on an invested capital of $8,000 it would be necessary to do a total or gross business of $6,225 if the proprietor did the work and was satisfied with an ordinary operator's wages. If the owner merely handled the office end and employed an operator it would add $2,000 to the cost and require $2,500 more gross business or a total of almost $8,800.

This would mean that he would have to sell the product of his seventy per cent productive time (1,800 hours a year) at about $5 ($4.88) an hour. If he ran the machine himself he would draw the wages and could make twenty per cent net profit on the sales by getting $3.50 per productive hour.

We have taken seventy per cent as the ratio of productive time because the majority of reports from various parts of the country show that to be about the average for the smaller composition plants working a single shift. In busy seasons it is possible to exceed this ratio, and it is also to be remembered that there are dull periods in every year when the ratio may be as low as fifty per cent.

On the other hand, it is the fact that many composition plants are selling the time of their linotypes at $4 an hour, which would help to maintain the profits at the desired point.

This calculation will also serve as a guide to the amount of business required to make other plants pay the twenty per cent profit, the only difference being in the amount of pay roll and the factory expenses — the second and third items. In such plants the same gross amount of output with the same addition for profit would give the same result.

In a job printing plant there would be no metal handling charge, and there would be more employees with more productive hours; but we will not into detail, as the main question is answered when we say that with an investment of $8,000 it is necessary to do a gross business of about $6,250 to make a net profit of twenty per cent.

An Annual Inspection and Overhauling

It is generally conceded that the months of July and August are the dull season for most printers, and it has come to be expected that little new business can be landed at that time.

Have you ever stopped to consider whether this is a necessary fact or just an idea that has been allowed to invade the minds of the selling force and prevent them from hustling during the uncomfortable hot days of the summer period when vacation seems to be the great desideratum?

We know of one printing plant that has for many years used this dull period for a general inspection and remodeling of the plant. Instead of spreading the vacations over the whole summer, the plant is shut down for three weeks in August, all orders that can not be postponed having been taken care of previously. Then one week is entirely given over to a general cleaning up and overhauling of every machine, every case of type, all standing forms, and stock of all kinds. As the whole force is used in this work it usually takes about four or five days. Then comes a two weeks' vacation for all.

The manager of the plant claims that this method of handling the summer problem is much better than letting out a part of the men at a time and trying to get along short handed, especially when it is the turn of the foremen and key men to go. His way provides the full force during the time the plant is running, and a little effort on the part of the sales department brings in advance orders from the customers for the work they will need during the closed period.

It looks like a good scheme from several points of view. The shutdown is in the very dullest part of the year when there is the least business to be retarded. It gives a full supply of work during the greater part of the so-called dull season and a full force to handle it in the regular routine. It keeps the men satisfied and does away with that feeling that they are being overworked while the half or the third of the force is on vacation. All are either working or vacationing, so each knows that he is doing only his share.

The firm using this method of dividing the work and the play is successful and has a plant that has rapidly increased in size. It must, therefore, be considered as having solved the vacation problem and at the same time the problem of an accurate annual inspection and overhauling.

The 1922 N. E. A. Convention

BY G. L. CASWELL

THE 1922 convention of the National Editorial Association was held at Missoula, Montana, July 19, 20 and 21, with about one hundred and fifty newspaper men and women in attendance at the business sessions. J. C. Brimblecom, of Newton, Massachusetts, was elected president for the next year; Wallace Odell, of Tarrytown, New York, vice-president; W. W. Aikens, Franklin, Indiana, treasurer, and H. C. Hotaling, St. Paul, Minnesota, was elected both recording and executive or field secretary. George Schlosser, of Wessington Springs, South Dakota, was relieved at his own request of the office of recording secretary, since the duties of that office were so largely turned over to the executive secretary. George Hosmer, of Bradentown, Florida, and G. M. Moss, of Whitefish, Montana, were elected new members of the Executive Committee, while H. U. Bailey, of Princeton, Illinois, and George W. Marble, of Fort Scott, Kansas, were reëlected members of the same committee for two years. Mr. Moss is president of the Montana Press Association, and Mr. Hosmer is a past president of the National Editorial Association. The new officers are all regarded as strong men of the highest type and with genuine interest in the future of the N. E. A.

No place was selected for next year's meeting, that matter being left to the Executive Committee to decide at a meeting to be called later. Some dozen or more cities made bids for next year's meeting, however, and developments will soon determine which will be selected. A proposition was also made that the convention be held in Old Mexico, with a tour of that country promised in a tentative way. The proposition, however, did not seem to meet with much favor among those present.

Resolutions adopted at the final session of the convention on July 21 were voluminous, and hit some vital points squarely, among which was a declaration that in future the N. E. A. should not be used to exploit any locality and that no funds contributed to the association should be paid to any person or persons for promotion or publicity. The fact that $10,000 had been contributed by Montana interests to secure this year's convention and that half of this sum was paid to one person for publicity and arrangements for the convention, caused no end of criticism of the Executive Committee for making such contract. The treasurer's report showed that most of the balance of $5,000 remained in the association treasury, however, and that a total cash balance of $7,905 was carried over for next year's expenses. H. C. Hotaling, who has acted as executive secretary for the past three years, was heartily commended for his efforts in connection with the association. A committee was ordered appointed by the president to revise the constitution and by-laws to take out conflicting provisions and make them up to date.

Some real big features were on each day's program, and some of the best newspaper talks heard at any convention were given. A fine contribution to the success of the meeting was made by the *Daily Missoulian*, which printed in full each day the papers and addresses of the previous day. In fact, all the people of Missoula seemed to make it their pleasure to see that the visiting newspaper people were well entertained and their meeting made a complete success. The city was gloriously decorated in honor of the convention and every facility was afforded for the convenience of all concerned, with just enough entertainment to create a lasting interest in the city.



The Baggage-Car Print Shop in Which the "National Editors' Argus" Was Printed

The tour of the National Editorial Association in connection with the Montana convention this year was a delightful one. All who participated agreed that it was a pleasure and worth the money expended for it. And, by the way, members attending paid their full railway fare and for all accommodations afforded them just as any other tourists paid this summer, with additional fees assessed for the privileges that came to them through the association. A special train was made up at Chicago and carried the Eastern and Southern delegates gathered there to St. Paul and Minneapolis, where a day was spent. Here the excursion party was augmented by many others from the West and South. Seven special Pullman cars and a baggage car were used for the accommodation of the party, with an additional baggage car for the printing plant from which was issued the *National Editors' Argus*.

Issuing a daily newspaper from a special train was probably a new stunt in this country. A new Miehle press was installed in one end of the car, the electric motor and generator in the middle, and at the other end was a complete No. 6 linotype machine, which was in action most of the time. During the day and evening the type was set, and each afternoon a "gang" was run in for hand-folding the neat little five-column folio sheet that was issued. Secretary Hotaling had general charge of the newspaper, and was assisted by several editors in the party, as occasion demanded. Thus a great deal

of information of the territory traversed was given out on the train and mailed broadcast over the United States while the stuff was hot. Montana, at least, had no occasion to complain of the publicity secured through this special newspaper.

Across Minnesota and North Dakota on the Northern Pacific Railway and down to Billings, Montana, was a long jaunt. At Cody, Wyoming, the train was abandoned for four days while the party went through Yellowstone Park, to be boarded again at Gardiner, the north park entrance, for a continuation of the trip to Bozeman, Helena, Butte and Missoula. Most of the party occupied the cars instead of hotel rooms while at Missoula, and kept their accommodations later when the train sped on northward to Ronan and Polson. Glacier Park, in northwestern Montana, was the destination of the tour, where tickets were validated for the return by way of Lewistown, Great Falls, Havre and back to the Twin Cities — some five thousand miles of railway and automobile travel, giving all participants a fund of information which will be valuable the remainder of their lives.

"Out where the West begins" is really a wonderful place, and the hearty hand-clasp and genuine welcome and entertainment of the stranger is no fiction.

The Superiority of Loft-Dried Papers

BY E. A. BORDEN

DURING the years of paper shortage the prices of low rag-content, machine-dried papers advanced to figures which had previously bought good loft-dried papers. Many buyers bent before the storm and used paper of inferior quality for stationery and important forms. Now that prices are practically settled and many grades have returned to their former price level, purchasers are willing to pay the same price to obtain the better grades of stock. An inspection of any good price list will show that high-grade papers are now reasonably priced.

The printer should do all he can to maintain the use of high-grade paper and better printing, as such a policy not only increases his profit, but keeps his business at a high standard.

Buyers are again becoming discriminating. They realize that poor quality is a price-cutting wedge and not caused by a disorganized raw material market. It can be safely said now that goods of real quality, at fair prices, must be offered to hold the buyers' respect. We all have an eye out for the profiteer.

"Pole dried" is perhaps a better term than "loft dried" to describe the highest-class papers. It distinguishes those fine papers hung in bunches over poles in the drying loft from the papers run through the Barber drying machine, which some salesmen short-sightedly sell for loft dried. True, this latter process produces a better dried sheet than those dried on the hot rolls of the paper machine, but does not give the qualities embodied in a loft-dried sheet.

In what respects does a loft or pole dried paper excel the machine or Barber dried sheet?

First, it is uniformly shrunk, whereas the machine-dried sheet is dried so quickly that it does not have time for thorough and even contraction, nor will the web allow the same shrinkage that a sheet free on all edges gets. One would hardly buy an unshrunk piece of worsted with which to make a suit of clothes. Likewise, even shrinkage is important for paper in many cases.

Second, the tub sizing, which is put on all good papers just before the drying process, has a chance to penetrate the loft-dried sheet, while on the machine-dried it is precipitated on the surface, thus leaving the untreated pulp in the center with a more or less harsh ironed surface on each side.

Third, most loft-dried papers are high in rag content. The cheaper substances do not give a sufficient response to loft-dried processes to justify the expense.

The slow drying of the loft-dried papers allows the cotton fibers to twist about one another in a way they could not do if dried quickly, thus making a stronger, wear-resisting, non-cracking sheet. The penetration of the size gives moisture protection clear through, practically coating each fiber.

If you lay a moist sponge on a machine-dried sheet you will get a very good idea of the unevenness of the shrinkage in the making. The moistened area will buckle and twist, and the sheet will not assume its original flatness nor have the same finish as before the dampening. This experiment on a loft-dried, properly sized sheet will produce much less buckle, on the damp spot only, and when dried out will lie flat again and retain its original finish. It is easy to see which sheet would come through the attendant steam and moisture of a fire and preserve the legibility of the message. Likewise a humid climate or the atmospheric conditions of ocean travel would affect the loft-dried sheet much the less.

How can the foregoing facts be used as selling points and service features for the printer's customer?

Knowing the qualities of the loft-dried papers, a printer would be lacking in service to his customer if he did not take the trouble to see that all contracts, policies, bonds, stocks and similar papers were printed on loft-dried papers. Any discerning business man would deem it a favor if his printer explained these qualities and their reasons to him, and recommended loft-dried paper for his stationery. Their rugged strength in traveling through the mails and their inexpressible showing of quality on arrival are selling points that will make the buyer forget price in placing the order. In going to some big concerns a poor sheet of paper may lose all its character from repeated handling before it ever reaches the files.

Printing has a greater wealth of selling arguments than almost any other kind of business, and yet all too often the printer resorts to price competition to get business. Moreover, paper offers a very rich field for development of selling points. The printer should ask the paper salesman to pass on selling points of the paper he buys.

To illustrate, one Chicago printer borrowed the enthusiasm of a paper salesman and advertised himself as a vendor of standardized mill brands exclusively. He kept his shop busy during a very dull period by this policy. This is only one selling point and one which any printer can use, but his early and vigorous use of it made him many dollars of profit and built a sound business not dependent on shifting prices.

The coming years must be a period of careful, honest sales-building on the part of all of us, and this can not be more effectively done than through the simplifying and perfecting of our products. As regards paper and all other supplies, select a good standardized line which will stand the most rigorous tests and then study it so that when your customer calls upon you to render advice regarding it you will not be at a loss in explaining its proper uses and in indicating its suitability for any given purpose.

When your customer is in doubt about the paper, induce him to spend a few cents more for each thousand impressions and use a loft-dried paper.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Wants to Know Some Assembler Adjustments

A northern New York operator asks about adjustments of a Model K assembler and also asks several questions regarding assembler actions.

Answer.—The points of the chute spring should be bent up a trifle from a horizontal position. Allow a space equal to capital W between assembler rail (D-561) and corner of chute spring. Keep the assembler slide clean, and do not oil or graphite its surface. Have the set screw in the operating lever just clear the brake lever about one point. Keep spring at normal tension; do not change it. Do not change tension of star-wheel clutch spring, just turn nut up full distance by hand. When clutch is off, clean brass disk, and then screw up tight by hand. Apply the pinion next, but have it clean and free from oil. Keep the parts clean and do not change the adjustments; this will help you to secure good results.

Carries Too Much Pressure

A Nebraska operator states that he finds it necessary to carry about fifteen pounds pressure on gasoline tank in order to secure suitable combustion at burner. He states that formerly a lower pressure gave good results, and wants to know if poor gasoline is the cause of the trouble.

Answer.— We suggest that you explore the passageway of liquid from tank to burner, and see if it is clean, as under normal conditions you do not need such high pressure. Examine needle valve and see that the hole is not too large for needle and that the needle is not sharpened. See also that the cap of burner fits tight on the base. It may be possible that the gravel tube is dirty, and that in such condition it does not permit a free passage for fluid. When the foregoing suggestions are carried out we believe you will find the cause of the trouble. We do not think that the grade of gasoline referred to is at fault, as we have not previously had any complaints to indicate trouble caused by the grade of gasoline.

Metal May Need Toning

A Minnesota operator sends a very spongy slug and a sample of dross from pot skimmings, and states that he has not had new metal for some time. He asks our advice.

Answer.—There is a possibility that your metal is burned out. To verify this you should melt all available metal, stir it well and pour off several small pigs for use of smelter or metal man for his tests. Send the pig of metal to your metal dealer and state how many pounds you have. He will analyze the pig and probably send you some toning metal to add to your present supply. Instruct your operator to see that the temperature of the metal when being remelted is not above what is used in machine metal pot, that is, 550°. In fact, it need not be more than 500° for all purposes required, both in skimming and in pouring. When the metal is melted, or during melting operations, add common sheep tallow, about one pound to five hundred pounds of metal, and stir it well. It will, in burning out, cause a separation of dirt and metal. The dirt or dross should be saved and sifted out to save the pure metal. The dust may be saved and sold. We regret you did not say on what machine the slug was cast. Its spongy condition may be due to hot metal, or to worn or foul plunger. The plunger should be cleaned daily. If it has been in use for several years, it is advisable to order a new one. If it is on an old machine, caliper the inside of the well and order an oversize plunger, either .005 or .010 inch oversize, as the measurement of the well indicates.

Pump Stop May Be Out of Adjustment

An Idaho operator has had a number of front squirts which occur always at left end of line. He asks for our suggestions toward overcoming this trouble.

Answer.— Try filling the lines fuller, and also see if the pump stop acts as it should. Test the pump stop by pressing the right-hand jaw its full distance to the right, observing the clearance of the pump-stock block. A bare clearance is all that is needed; if more than this is observed you should adjust the screw which is in the pump-stop lever near the right side of right vise jaw. Another cause may be due to a bruise on the back of the elevator jaw. Make an examination of the back jaw toward left end and see if any indentation appears. Test also with a matrix placed in elevator jaws and moved toward left end of jaws. No interference should be found. If any is observed, find why binding occurs and remove cause. See also that no screws protrude from mold keeper, as such a condition would also cause the trouble you have described. Try graphiting elevator jaws and the grooves of the mold keeper to see if lubrication will help.

Trimming Knife Is Not at Fault

An Ohio operator states that when he changes from one mold to the other (on a two-mold disk) the left knife leaves a slight beard of metal on the smooth side of the slug near the face. He then readjusts the knife, and when he changes to the other mold the knife trims the smooth side too much. He asks a remedy for this difficulty.

Answer.— It would be difficult to state the reason for your trouble, but we do not believe the fault is with the knife. We suggest that you first see that each mold in the disk is down to the bottom of its pocket. This can be done by removing each mold and cleaning base of the pocket and the under side of mold body. Bring mold fastening screws (four) to a light bearing, and then tighten firmly the screws in the rim of disk which bear on mold cap. Finally tighten the four mold fastening screws. When each mold is treated in this manner you should set the left-hand knife so that a thirty-em line of capitals is trimmed on smooth side to leave no overhang. Then you may set the right-hand knife to trim ribs for correct thickness. When this is done correctly you should be able to change from one body to another without undue variation, provided no other complication is present.

Thin Matrices Bent in Distributor Box

A Wisconsin operator sends a few thin eight-point characters and a slug. He wishes to know why the thin matrices bend and also wishes to have this slug trimmed more true.

Answer.— Doubtless the thin matrices were bent when they were lifted. Examine the space between bar point and faces of top rails. This space should be equal to but not greater than the period matrix. Spread bar point to correct as a temporary remedy. Order a new bar point. See reply to Southern operator, as some of the advice given will apply to your trouble with slugs.

Matrix Falls From First Elevator While Ascending

A Tennessee operator states that frequently matrices fall from the first elevator as it approaches the slide guide. This trouble invariably occurs with lines in auxiliary position. He wants to know what to do to prevent the trouble.

Answer.— You should see that the line stop is set far enough to the right to have contact with the first matrix in the line, and that the spring pawls near the right end of the jaws are in working order. Also see that the back jaw of the elevator is not sprung away from the front jaw. Measure by placing a matrix in jaws at right end in normal position. Only a slight clearance for upper ears is needed. If an examination shows parts to be normal you may have to test with a line to determine cause. Send in a line in auxiliary position, stop the cams before the elevator reaches the top guide. Raise the elevator slowly by hand, and observe the matrices to see what disturbs them and causes them to fall off. In this manner you may be able to find out why they fall off. When you do, the remedy will suggest itself.

Face of Slug Overhangs the Body

A Southern operator sends a slug with a slight overhang on left end of slug; an overhang also occurs on the smooth side of the slug. He wants to know why the slugs do not stand straight on the galley. The latter trouble doubtless is the cause.

Answer.—In regard to the overhang on the right of the slug, we suggest that you see first that the knife block screws are right, and then set up and cast a thirty-em cap. line with a capital H on left end of line. Adjust the left vise jaw so that the H is flush with the end of the slug. When this is done change measure on slug and cast a thirteen-em slug, using a capital H on left end just as before, and observe if there is any change in relation of last character and end of slug. This should correct any tendency towards overhanging character. In regard to the slipping of the front trimming knives, it seems rather doubtful that the knives could slip without any alterations having been made. We suggest that you first see that each mold is seated properly in its respective pocket. This is a necessary procedure before setting the knives. Remove each mold and clean it, as well as the place it occupies. Place mold in pocket and bring the mold fastening screws to a light bearing, then firmly tighten the mold cap screws. Finally tighten the mold fastening screws. When this is done and the left trimming knife is set correctly, each slug will have the same amount of trim on smooth side without regard to what mold it is cast from.

Adjustments Should Not Be Changed on Guesses

A Western operator states that he had trouble with his distributor and tried to fix it by changing position of the magazine. As this caused other troubles he wants to get back where he started.

Answer.—It is to be regretted that you made any change of adjustments of magazine, as it is quite likely that none was necessary, for as you state the capitals distribute properly. What you should do is to begin an analysis of the stops by taking, for example, the first stop that occurs, and tracing it to a definite cause. Work with that channel of matrices until you have arrived at a precise conclusion, then fix the trouble (which will not be the moving of the magazine). Since you state that the magazine has been changed, it should be readjusted to its proper place and then kept without further change. To set it sidewise, throw off the distributor belt and run in a few lower-case e's. Turn the screws slowly by hand, and observe how near the partitions the e will drop. The e matrix should just barely clear the partition when it drops, the screws being turned slowly. Adjust magazine to meet this condition, and then do not make any further change. After this is done, give your attention to the entrance guides. See that all are equidistant, and that the lower end of every guide is in line with the edge of the channel inside of the magazine. Examine the upper and lower edges of the magazine where the matrices enter. Bruises here are due to the slamming of the entrance. Remove burrs with a fine file. Lower edge of entrance plate may also show bruises. Open entrance quickly, but close slowly; never slam it shut. See that the driving pulley runs at 68 r. p. m. This will give the distribution screws their normal speed.

Aligning of the Second Elevator Bar

An Indiana machinist-operator asks the reason for the damage to the teeth on some of the matrices which he sent to us. He wants to know the remedy, or the procedure he should take to find the cause.

Answer.— If you find that the alignment of the second elevator bar is not correct in its relation to the teeth of the matrices when in transferring position, you should adjust the first elevator to correct height. Make the test with one matrix, one with perfect teeth, with the spaceband lever locked back and the first elevator at the highest point. Hold a light just above the second elevator bar plate. Make observations by looking through between matrix teeth and second elevator bar (from left). You will be able to determine relationship of parts by such an examination. The adjustment of elevator may be made in this position. The damage to the teeth may also be caused by imperfect alignment of the second elevator bar and the bar of the distributor box. Observe this point of contact while making tests.

Machine Slows Down After the Slug Is Cast

A Texas operator states that his Model 15 slows down after the slug is cast, and that he is unable to locate the cause. Several other questions are asked.

Answer.— It can not be the pot-lever spring, as you stated, for this spring is compressed by cam action before the cast takes place. Try the machine for a few revolutions without casting and then afterwards, and note difference in manner of action. This test may lead you to the cause. It may be that the plunger is lifted with some difficulty; if so, clean it. If action appears the same in both instances, it shows possibly that a dry bearing is present somewhere. Try afterwards by removing the clutch spring and stretching it an inch. This should overcome ordinary difficulties. The difficulty in distribution may be due to defective matrices. You can readily determine this cause by observing the position of the first matrix which enters the channel. This matrix will be found perhaps with a bruised or bent lug. Count the matrices and see that no more than fourteen are used in one channel. Examine back edge of magazine adjacent to channels for bruises. In closing the entrance do not slam it, as bruises would result. Each stop you have, examine the condition of clogged matrices. Throw away damaged matrices. There have been several editions of "The Mechanism of the Linotype" issued since 1913, and a number of additional features have been added since then. This book may be obtained from the book department of The Inland Printer Company.

Richard March Hoe and the Evolution of Fast Printing Presses

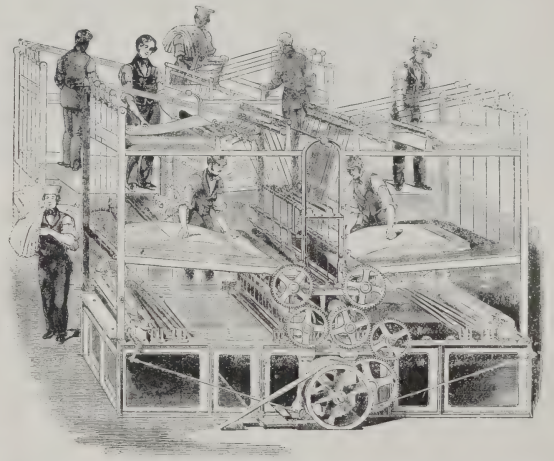
BY HENRY LEWIS BULLEN

RICHARD MARCH HOE, born in the city of New York in 1812, was the first successful inventor of a fast printing press. He and Cyrus Hall McCormick (1809-1884), inventor of the reaping machine, were the first two men who developed a demand for American machinery in Great Britain and in Europe. Richard March Hoe was apprenticed to the manufacture of printing presses. In 1803 a young carpenter named Robert Hoe, born in 1784 in England, arrived in New York, and shortly thereafter entered into partnership with Matthew Smith. Smith & Hoe, carpenters, 10 Cedar street, New York, was the style and address of the firm from 1805 to 1810, according to the directory of that city. In 1813 these young men were in business at 241 Pearl street. In 1818 Matthew Smith was in business alone at 241 Pearl street, where he had a printers' warehouse and made cases, stands, chases, galleys, etc., as appears from his advertisement in Van Winkle's "Printers' Guide," published in that year. Robert Hoe from 1813 to 1820 was a master carpenter on Thames street and on William street. Matthew Smith died in 1820, and appears to have been succeeded by his brother Peter, whose name appears as proprietor in the directory for 1821. Robert Hoe, meanwhile, had married the sister of Matthew and Peter Smith, and when Matthew died in 1820, his widow, Rhoda, put Robert Hoe into the business as a partner with Peter Smith. Some time before 1825, Peter having died, the firm name was changed to R. Hoe & Co. Robert Hoe died in 1833.

Up to the time of Robert Hoe's death the firm had patented the senior David Bruce's invention of the stereotype block (usually made in mahogany) and Peter Smith's all-iron hand press, the so-called Acorn press, patented in 1822, the leverage of which was copied from Well's earlier all-iron press, made in Hartford, Connecticut, in 1819. In 1827 R. Hoe & Co. built the first cylinder press in America. It was a copy of the Napier cylinder press, one of which had been imported by the proprietor of a Washington newspaper, who gave R. Hoe & Co. permission to hold it in New York while they made duplicates of its parts. The first American built cylinder press was bought by the *Commercial Advertiser*, of New York, now the *Globe*, the oldest newspaper in that city.

In 1834 the firm of R. Hoe & Co. consisted of Richard March Hoe and Matthew Smith, cousins, both twenty-two years of age, and Sereno Newton. The business was carried on in Gold street, between Fulton and John streets, and in Ryder's alley, leading off Gold street, eastward. They were then the only makers of cylinder presses in America, and, in addition to making four kinds of cylinder presses, they made cases, chases and almost everything then used in printing except types and inks. In course of time, it became true that no firm in the history of printing made so great a variety of materials, machinery and appliances used in printing. Sereno Newton had visited England to observe the progress of invention there, and in 1833 had patented two important improvements in cylinder presses. He died about 1840. The Gold street works in 1833 were driven by a 12 horse-power steam engine, but prior to the firm's locating itself on Gold street it operated on Maiden Lane, using a heavy horse on a treadmill as motive power.

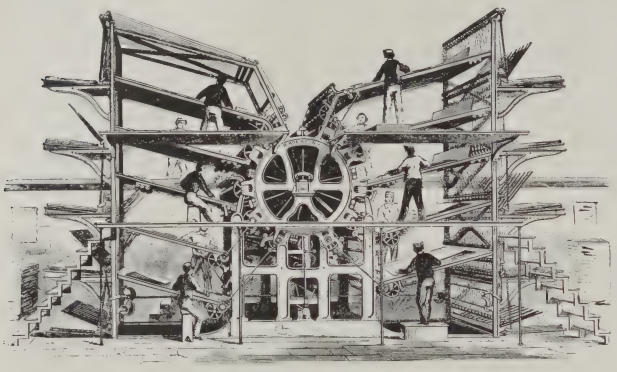
In 1834 machine tools available in New York were crude in design and manufacture. Planing, slotting, shaping and boring machines were unknown. The ribs of cylinder presses were first chipped and then planed out with iron hand planes. The plane was about three feet long and fitted with face and side cutting tools. It was drawn forward by a man turning a windlass, with the workmen standing on the plane to give the required cutting pressure. When the cut was made, the plane was carried back and the tools readjusted ready for another cut. A week was considered a fair time in which to plane a rib in cast iron, for ribs were not then faced with steel. The cylinders of the large cylinder presses were built up by keying rings on a shaft and by covering the rings with sheet iron, the impression plate being ⅜ inch thick and the remainder ⅛ inch thick. The bearings for these cylinders were made to slide up and down on two standing bolts, fixed into the top of the side frames, and were held down by nuts. To regulate the impression when printing, these nuts were loosened and pieces of tin, paper or card were inserted between the bearing and the frame until the desired impression was obtained. These particulars, and many other interesting facts relating to the difficulties against which the pioneer iron workers of America contended, we get from a manuscript history written by the late Stephen D. Tucker, who was connected with the Hoe concern from apprenticeship to partnership for more than sixty years, which manuscript is now in the Typographic Library



Middleton's Two-Feeder Printing Machine, with two feeders and two flymen, speed 2,000 per hour on one side of sheet only, the cylinders taking two impressions at each reciprocation of the bed and form. This was the fastest press available for newspaper printing prior to the introduction of Richard March Hoe's "Lightning" Type-Revolving Press.

and Museum. The reasons for the slow introduction of cylinder presses and the unsatisfactory reputation they had as late as 1840, may be gathered from Tucker's narrative. Until that year, if not later, the manufacture of hand presses was a more important item than the manufacture of cylinder presses.

In 1829 Samuel Rust invented and patented the now famous Washington hand press, which exceeded in power both the Wells and the Hoe hand presses. R. Hoe & Co. wished to buy Rust's patent, but he refused to sell. In 1835 one of



Richard March Hoe's Ten-Cylinder Type-Revolving Press, using ten feeders. The type form, 36 by 50 inches, was set in ordinary types with curved leads and cross rules, arranged around the large central cylinder in curved boxes (chases with bottoms, called turtles), the types being held on the curve by wedge-shaped column rules. At each feeding position there was an impression cylinder and two inking rollers. At each revolution of the large central cylinder the form was printed ten times on ten separate sheets, on one side only. The main cylinder revolved at 2,500 an hour, giving a total product of 25,000 impressions. These machines were also made for four, six and eight feeders.

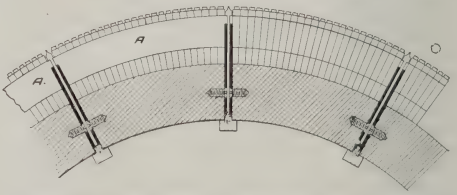
Hoe's foremen, John Colby, under the pretense of starting in business for himself, succeeded in purchasing Rust's entire business, plant and patents, which were not long after transferred to the Hoe works, where the Washington hand press was the chief item of manufacture.

The first record we have of the inventive genius of Richard March Hoe is the patent issued in 1843 for the first application of air springs to cylinder presses. Sereno Newton had died about 1840. He had been the mechanical expert of the firm, which important position Richard Hoe now attained. In 1844 he was the first to place type-high adjustable bearers on each side of the beds of cylinder presses. In 1845 he patented the first automatic sheet flier. Prior to this invention the sheets were taken from the cylinders by hand. In the same year the galley proof press was first put on the market by R. Hoe & Co., the idea coming to them from a printer in Boston. All these inventions are in common use today. In 1846 Richard March Hoe patented a "steam inking apparatus" for automatically inking forms on Washington hand presses, and a number were sold. This apparatus displaced one operator on a hand press. It had two rollers. Notwithstanding the gradual increase of cylinder presses and their improvement, in 1846 the bulk of the printing was still done on hand presses.

The year 1847 saw the advent of fast cylinder presses. In that year, on July 24, Richard March Hoe patented his type-revolving newspaper press, of which in its largest development we present a picture. The English patent was issued on May 4 of the same year. The first of these presses had four impression cylinders, and was installed in the plant of the *Philadelphia Public Ledger* in 1847. This press made 10,000 impressions an hour. It worked so satisfactorily that the proprietor of the *Ledger* accepted it immediately and ordered a second press. From that time until the present America has held the foremost place in the development of printing presses.

The great central revolving cylinder carried forms of ordinary types, held in chases with curved bottoms, in which the forms were secured with locking screws and side and foot bars, much the same as we find these appliances in present-day newspaper stereotype chases. The most vital part of Hoe's invention was the simple detail of using wedge-shaped column rules to hold or wedge ordinary types in curved forms on a fast revolving cylinder. We must bear in mind that the curved stereotype and electrotype plates which are now so commonly in use had not been invented at that time. At least three other inventors had attempted to use curved type forms. Nicholson in London in 1790 patented a rotary cylinder press on which he proposed to use curved type forms by casting wedge-shaped types. The types were cast by Caslon, but could not be held on the cylinder. Sir Rowland Hill, in 1835, attempting to carry out Nicholson's idea, had wedge-shaped types cast, in which there was a recess in which a curved brass lead was inserted, with ends engaging in the column rules; but with all these precautions the types would not hold on the revolving cylinder.

In 1839 Jeptha A. Wilkinson, of Brooklyn, New York, built the first printing press to print from a web or roll of paper, and he also attempted to print from wedge-shaped types secured to the periphery of the cylinder. Wilkinson's press was built for the *New York Sun*, the proprietor of which, Moses S. Beach, provided the funds. Although this press was patented in England in 1842, Wilkinson, from 1839 to 1843, failed to print an issue of the *Sun* on the machine. The types could not be made to hold securely on the cylinder. Is it not a splendid exemplification of the fact that most inventions hinge on one very simple — and afterwards obvious — idea, that Hoe should overcome all the difficulties of his able predecessors by using the column rules as wedges to hold ordinary types in forms curved to conform with the periphery of a revolving cylinder? The sectional drawings here printed make clear both the expensive and intricate and unsuccessful, and the inexpensive and simple and successful methods. We never heard of any accident to a curved type form on a Hoe type-revolving press; on the other hand, Hoe's predecessors never



Sectional view of type cylinder with wedge-shaped types to fit around the cylinder. The bodies of the types were recessed in front, to permit curved brass leads (A, A) to be inserted in each line of types, to bind them together. These leads had projections which engaged in recesses in the column rules. This particular detail was part of Sir Rowland Hill's patent of 1835. It differed very little from the ideas of Nicholson and Wilkinson. All proved to be either unsafe or impracticable.

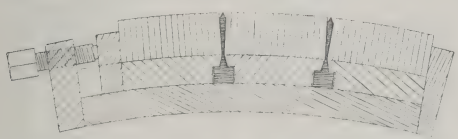
got so far as actual printing! Of course, large types could not be used in curved forms. Unusual display in advertisements was attained by repeating lines set in six or eight point capitals as many times as the advertiser's enthusiasm or purse dictated. This practice continues in British newspapers. The

publishers and advertisers who use these repeated lines in British communities rather pride themselves on their style, not knowing that it originated in necessity at a time between 1846 and 1863, when every paper of large circulation in all countries was printed on the type-revolving presses of Richard March Hoe, made in America. In America an ingenious method of obtaining large display lines, while using capital types no larger than agate, came into extensive use. Each letter of the alphabet might be an inch or more high and correspondingly wide, by forming each letter of agate capitals, an A being an assembly of the letter A and a B of the letter B, and so on.

The last newspaper to refuse the use of display types, other than these built-up letters, was the *New York Herald*. Long after curved type forms had been discarded in favor of curved stereotype plates, the *Herald* insisted upon using these built-up letters, which they electrotyped for the sake of convenience. The publisher of the *Herald* prided himself on this style, having forgotten that it originated in necessity. We had the pleasure, in 1893, of inducing the management of the *Herald* to use large display types. They reluctantly compromised on several series of outline letters. It was a very nice type order.

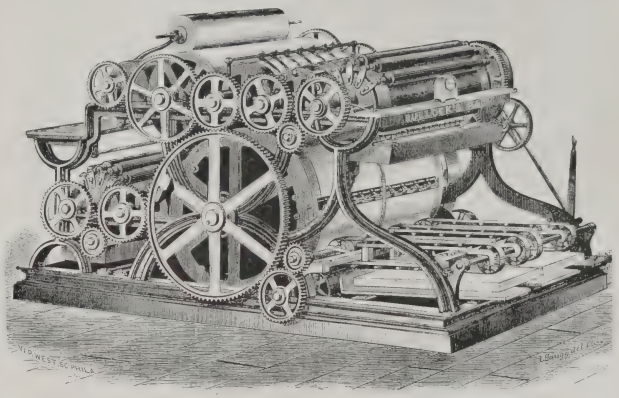
The main cylinder of the type-revolving press, in addition to carrying the type forms, also served for ink distribution and supplying ink to the form rollers. Below the main cylinder there was an ink fountain, with ductor rollers conveying ink to the ink distributing surface of the main cylinder, which comprised more than half of its area. The ink distributing surface being lower, or of less diameter, than the form of types, passed the impression cylinders without touching them. For each impression cylinder there were two form rollers, which rose to ink the form and fell to receive the new supply of ink for each impression. On a ten-feeder press there were ten impression cylinders and ten sets of form rollers. The main cylinder revolved at a speed of 2,500 an hour, taking ten impressions at each revolution, giving a product of 25,000 impressions an hour.

The Hoe type-revolving presses were known among the printers as "Lightning" presses, though that name was not officially used by the manufacturers. The advent of an effective, thoroughly reliable machine, which with four impression cylinders, and one type form of the largest sizes then in use, could give 10,000 impressions an hour was a greater event than we can well imagine in these times. Its nearest rival were two-feeder flat bed presses of the type here illustrated, this particular one made in London by Middleton. R. Hoe & Co.



Sectional drawing showing how Richard March Hoe assembled ordinary types around a cylinder safely and practicably by merely beveling the column rules. This simple idea was the basis of his fame and fortune.

had made presses similar in principle to Middleton's, which itself was based on one of König's earliest presses of 1815. The type-revolving cylinder printing machines were quickly made for four, six, eight and ten feeders. They were used by papers of large circulation throughout the world. The British Government extended Hoe's patent by act of Parliament. Ultimately Richard March Hoe established a factory in London to take care of the European demand. Later on a two-feeder type-revolving press was made for bookwork and, later still, a one-feeder type-revolving press for bookwork. The name of Hoe thus earned a world-wide reputation. Its manufactures were unequaled in quality and durability. When the last type-revolving press was built and sold in 1876, Richard



Bullock's Web Perfecting Press as it was in 1866, without folding mechanism.

March Hoe had made his firm the preëminent press builders of the world in inventiveness, efficiency and output. It was leader also in the manufacture of electrotyping, stereotyping, lithographing and binding machinery, as well as in every kind of tool and appliance used in the printing and allied trades, including wood work, such as cases, cabinets and equipment of like nature.

When our Civil War began, the circulation of many newspapers outran their printing facilities. In 1861 the *New York Tribune* had the highest circulation and the largest pressroom equipment. Thomas Rooker, superintendent of printing for Horace Greeley and his partners, had been investigating the new *papier maché* process of stereotyping which had been used by the *London Times* since 1856. Richard March Hoe was consulted. He advocated the continuation of the use of one form, and proposed to build for the *Tribune* a twenty-feeder type-revolving press, with an output of 50,000 impressions an hour. This press would have been 36 feet high, and would have necessitated a new building. Rooker finally had his way, which was to duplicate the forms by stereotyping, so that two or more might be printed simultaneously. This new method was the beginning of the end of type-revolving presses. On August 31, 1861, the *New York Tribune* was printed from curved stereotyped plates, the first used in America. The type-revolving presses printed from curved plates as easily as from type forms, and their sale went merrily on.

While success thus crowned the life and labors of Richard March Hoe, a man with more advanced ideas appeared on the scene and gave to the printing world the web perfecting press. William Bullock was born in 1813 in Greenville, Greene county, New York. He became an iron founder and machinist. He later became a patent attorney in Philadelphia, and in that capacity secured a patent for Arsene Legat's invention of a platen machine for printing wall papers from rolls or webs of paper. We show a picture of this machine, reproduced from the original pencil drawing made by Bullock when applying for a patent on behalf of Legat. It was from this machine



Arsene Legat's platen machine for printing wall papers from a web or roll. It was from this machine that Bullock got the idea from which he developed his web perfecting press. The pencil drawing from which this reproduction is made was done by William Bullock, while acting as patent attorney for Legat.

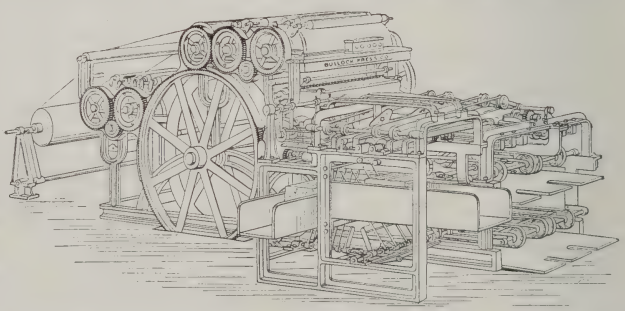
that William Bullock (as he was wont to say) received the idea of a press printing from a roll of paper, which he afterwards developed into a web perfecting press, printing on both sides. Rowland Hill and Wilkinson had both conceived the same idea and failed, because of the seeming impossibility of holding type forms in the cylinders. Just what steps Bullock took to make his ideas practicable and salable we do not know. Evidently he lost no time in experimenting. He became the publisher of the *Banner of the Union* in Philadelphia in 1849. Later on he removed his publication to Catskill, New York. There he is said to have built and used a wooden cylinder printing press, which was a forerunner of his important invention, though operated by hand by a crank. When curved plate stereotyping was successfully introduced in America in 1861, Bullock appears to have perceived the utility of it on a perfecting press, fed from a roll. In 1863 William Bullock produced a web perfecting press, substantially the same as the press without folding mechanism, shown in the accompanying illustration, reproduced from a wood cut made in 1866, in which year there were in the plant of the *Philadelphia Inquirer* two single and one double Bullock web feed perfecting presses in successful operation, the singles each producing 8,000 perfected copies, or 16,000 impressions an hour, and the double 15,000 perfected copies an hour.

In 1867 Bullock was fatally injured while superintending the erection of one of his presses in the plant of the *Philadelphia Public Ledger*. He died on April 12, 1867, as he was about to reap the reward of his ideas and labors. At the time of his death the Bullock Printing Press Company had been organized, with a factory in Pittsburgh and offices at the corner of Third and Wood streets of that city. Not a few of the presses were sold. The Bullock press of the *New York Herald*, printing and cutting two copies at each delivery, produced, with three attendants, 30,000 impressions an hour. The *New York Sun* had seven Bullock presses, and in describing them said: "When our seven Bullock presses are working, we can turn off, without extravagant assertion, 210,000 copies an hour." We believe impressions and not "copies" was meant. After Bullock's death the Bullock press was made still more formidable to competitors by the addition of a folding apparatus. One of our illustrations gives a view of Bullock's press in its final developments.

Thus the supremacy of R. Hoe & Co., which had been unchallenged for thirty years, was in danger. That firm hastened to bring out a web perfecting press, making its last type-revolving press in 1876, by which time it was delivering many of its web presses. Expensive patent litigation ensued. It was difficult to defend the Bullock patents in all their details. The company manufacturing the Bullock invention succumbed to opposition and vanished from the scene. In losing William Bullock the company had lost an indispensable asset.

The life of Richard March Hoe was uneventful. Although he acquired immense wealth, he gave unremitting attention to the operations of his great factories. He established a school for his apprentices and in his latter years gave a commission to a leading dealer in rare books in London to assemble a complete library of books relating to printing. This bookseller formed the library, and before shipping it to New York, printed a catalogue, with the title "The Literature of Printing: A Catalogue of the Library illustrative of the History of Typography, Chalcography and Lithography of Richard M. Hoe. London: privately printed at the Chiswick Press, 1877," pp. 149.

This library was never seen by its owner. It was his intention to build a residence in which ample accommodation for his newly bought books was to be provided. The erection of this residence was delayed and meanwhile the boxes containing the books were put in storage. On a visit to Europe in 1886, Richard March Hoe died suddenly in Florence, on June 7. He had the honorary title of "Colonel," having been appointed to the staff of one of the governors of the State of New York. Those who worked with him held him in affectionate respect — a quiet, assiduous, friendly employer, appreciative of talent and good workmen, and ever intent upon maintaining the high reputation which he had earned for his great House. This seems to be the whole story of the useful but uneventful career of this plain American citizen.



Bullock's Web Perfecting Press as he left it in 1867, with folding mechanism. It was advertised "to fly the sheet flat, or fold it three or four times at will, or cut, fold and paste as fast as printed."

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Data as a Singular

A. B., Greenwich, Connecticut, expresses his opinion thus: "The use of the verb is as predicate to the noun data has become quite common, many Columbia University instructors and professors having formed the habit. I do not think it defensible in any way."

Answer.— I do not think it defensible in any way either. But if any one knows anything to say in defense of "data is" instead of "data are," I should be glad to hear from him (or her, of course). I imagine those who use it as a singular count it as collective, but data is a plural word, and I can see nothing but error in its use as singular.

A Question Mark Outside Quotes

F. D. S., Port Jervis, New York, writes: "We would be pleased to have your opinion as to the correct position of the question mark in an advertisement which reads, Are you the man who "never reads advertisements"? The compositor claims the quotation marks should go outside the question mark. The proofreader claims the quotation marks refer only to the 'never reads advertisements,' and that the question mark should be outside the quotation marks."

Answer.—The proofreader is right. The quotation is only part of the question asked, and the quotation marks should not be outside of the question mark. If the whole question were quoted, the question mark should be inside. It is a distinction that is often neglected in print, and one that is often made where it is better not to be made. For instance, where a fragment is quoted within the sentence, and has a comma after it, the comma is better placed within the quote marks, though logically it would be outside. This is because logic is overruled in favor of looks; but in the case of a question mark or an exclamation point logic rules, since it does not involve any bad looks. In the case of semicolon or colon, usage is not so well fixed, as they do not present the same objectionable break as the comma and period if placed outside.

A Typographical Error in a Dictionary

C. A., San Diego, California, sent me this: "For some years I have read with much interest and profit your articles in THE INLAND PRINTER, as I also am a member of the downtrodden guild of proofreaders. Some time ago, having occasion to consult the New Standard Dictionary as to Nassau, you can imagine my astonishment to find it, on page 1651, set forth as 'a seaport on New Province Island; capital of the Bahama Islands,' etc. My edition of the dictionary is dated 1916. I do not know if the error has been continued in subsequent editions, but thought you might be interested in the matter, as our everyday works of reference are assumed to be immaculate in statements of fact."

Answer.— Immaculateness in statements of fact does not necessarily imply typographical accuracy. It is as sure that the writer for the dictionary meant to write New Providence as it is that C. A. noticed the error in print, though it is not certain that it was correct in copy. The expert in pronouncing sent in some copy in which he wrote prounce for pronounce, and Province may have been written for Providence. Dictionaries absolutely without typographical errors are never made. Proofreaders are no more downtrodden than any other workers, and may be good without being perfect.

Some Grammar Questions

P. J., New York, asks: "Is the following sentence, quoted from a well-known novelist, grammatically correct: 'Nothing existed in the world but just they two'? If so, would it be equally correct to say, 'That dismal region became a paradise for just them two'? I should also like to inquire as to the grammatical correctness of the following: 'She decided that she would go back and see if Mr. Armsby were still at the office.' 'From where he lay he could see a single star and tried to reckon whether it were Spica — or Altair — or' Would these also be correct with was substituted for were? Is the phrase '. . . presented by any delegate whomsoever' correct? Are the commas properly placed in the following sentence, or does this punctuation seem to call for a singular verb: 'Jonas Clinton, and subsequently his successors, have been honored in the same way'?"

Answer.—The well-known novelist quoted from wrote in a way not common among ordinary people, but in accordance with principles of grammar that are usually clear but a little puzzling when one has to explain them by analysis. Grammatical correctness, in other words, is not always apparent to one who does not perceive the relations of the words in a sentence when the words are of ambiguous classification. In the first sentence here questioned are two words that are used in various connections as different parts of speech or in different ways. One of them is but, which is sometimes a preposition, sometimes a conjunction. We are not far from clear in understanding the choice of words in our sentence if we realize that here but is a conjunction and means except, and that the pronoun challenged is nominative, stands for a name only as subject, not as object, therefore "but just they two." As to the next question, the case is utterly different. For is a preposition and of course is followed by the objective case, which is these or those, according to nearness or remoteness. Use of them in such a relation is colloquially current, but not sanctioned for literary usage. The question of choice between was and were is not one that can be answered dogmatically, but must be left open for personal decision. My own choice in the sentence in question would be to say was, but some people still believe that such sentences should have the subjunctive were. My choice in punctuation in the sentence last quoted would be to omit the commas altogether, but such commas are frequently used in good work, and when used can be placed only as indicated. The singular verb should not be used. These are all matters that proofreaders should not interfere with, but leave as they find them, leaving the responsibility in the proper place, with the authors.

Music Engraving and Printing

BY STEPHEN H. HORGAN

A MUSIC composer asks for a description of the technique of music printing. His publishers will give him little information regarding it beyond the cost of editions, title pages, paper, etc. A search of the libraries resulted in no book or description of the methods used for engraving and printing music. Therefore he thinks its publication here would greatly interest his brother composers and music lovers generally, and also be of some interest to those in other branches of the printing industry.

It is to music printing that we owe at least two great discoveries: Lithography and the celluloid film used for moving pictures. Alois Senefelder, who invented lithography, complete, got his first encouragement from Herr Gleissner, the Bavarian court musician who gave him a trial order, which was for printing music. This proved surprisingly successful and they went into business as music printers. Rev. Hannibal Goodwin, of Newark, New Jersey, strove to find a cheap method of printing music for his church choir. He invented the plan of arranging musical characters on a large board, which was afterward photographed and music plates photoengraved from the negatives. The present writer put this invention into practical use in 1881. Mr. Goodwin then thought he might find a transparent substitute for glass in negative making and the result was the celluloid film in use for negatives and moving picture films.

In music engraving and printing, as in so many other inventions connected with the graphic arts, the oldest method is the best. This method was to engrave the music, intaglio, on a copper plate, and it was in use before lithography was discovered. It is the method still in use for a limited, de luxe edition of, say, five hundred copies. The strong black notes and the crisp lines make the music more legible, and the reading of it is least injurious to the musician's eyes. Music so printed can be distinguished by the plate mark of the intaglio plate.

During the first half of the nineteenth century, when editions of over a thousand were required, it was customary to pull transfers from intaglio engraved plates, transfer these to lithographic stone and print the music in the lithographic manner. The intaglio plates were filed away, and when reprints were required fresh transfers were pulled. For these engravings thin polished sheets of copper were used.

To cheapen the method of producing these intaglio plates, pewter plates, specially made of an alloy of lead, tin, zinc and copper, have been substituted. The lines of the music staff are scratched in the plate and the music characters are punched in, the procedure being about as follows: The engraver engraves the music staff by drawing across the plate a five-pointed steel rake with a T square as a guide. Then he sketches with a pencil on the pewter plate the music from the copy before him. With the T square vertical pencil lines are drawn on the staff as guides for engraving the stems of the notes as well as for the bars. These vertical pencil lines are also necessary to guide the punching of chords, when the notes must be exactly over each other. There are at least one hundred steel punches required by the music engraver, ranging in size from the G clef down to periods. Much practice is required to learn the exact weight of the blow from the hammer for each character so as not to punch too deep and raise a burr around the character.

When a page is engraved, the surface of the plate is rolled up with a light green or blue ink and a proof taken on a copper plate press, which shows white music characters on a dark ground. The reason for the light colored ink is that corrections made can be indicated in black ink and be easily distinguishable. Corrections are made on the plate, thus: In the case of the removal of characters by first indicating with calipers on the back of the metal plate just where the note is to be removed. The music plate is laid face down on a polished plate of hard steel and the metal behind the note punched up from the back. The punch usually raises a slight lump on the surface; this is polished down with a piece of Scotch stone and the scratches burnished out. When the correction is punched in and the staff lines engraved properly it is impossible to detect where the correction was made.

After the proof from the intaglio engraved pewter plate is O. K.'d it is turned over to a lithographer, who pulls transfers from it to print either from stone or direct from grained zinc or aluminum plates on a cylinder press. Of course clean proofs from the intaglio plate make first-class copy for reproduction by photoengraving or photolithography, the same size, or, reduced.

Cerotypy, or wax engraving, is also used for engraving music, and although it gives an excellent electrotype it is not as practicable as the punched pewter plate method, or as typesetting.

The chief difficulty in the composer's and publisher's mind when about to produce a new piece of music is whether it will "move," as they term it. Will the piece be popular or not? If that could be predicted the size of the first edition could be determined and the method of engraving decided upon. To get a few hundred copies of the author's manuscript quickly, and at little expense, is the problem, which is solved in this way: There are skilled music writers who, with a pen and litho transfer ink, copy the manuscript on litho transfer paper so well that it can scarcely be distinguished from engraved music. The written music on this transfer paper is read by the author and corrections are suggested, for the transfer must not be rubbed in any way. The transfer is then "laid down" on stone or grained metal and the small edition printed and distributed among friends and musical critics to get their judgment on how the music will "take" with buyers. After this try-out the next edition is decided upon. Frequently the music never goes farther than the experimental edition.

For large editions of music there is no method that can compare with the typographic one. For this typefoundries supply exquisitely cut characters in several faces and various sizes. Formerly typeset music was easily determined by the breaks in the lines of the staff but, with printers who specialize in music, broken lines are seldom found. The printing is always done from electrotypes of the type, never from the type itself.

In conclusion it might be said that for small editions of music, the autographic method of writing music on transfer paper for litho printing is at present the most practicable one. Editions which are somewhat larger are best engraved and punched in metal plates and printed in the planographic manner, but for the largest editions it will be difficult to improve on typeset music printed from electrotypes.

A FINE POINT

"What are you doin' of, James?"

"Sharpenin' a bit o' pencil."

"You'll 'ave the union after you, me lad. That's a carpenter's job."—*Punch (London).*

Letter-heads

On the following pages are shown a few suggestions for letter-head arrangements



EVERETT R. CURRIER
RANDOLPH BOYLE



DIRECT-BY-MAIL
ADVERTISING

EVERETT CURRIER LIMITED

PRINTERS

27 EAST 31st STREET : NEW YORK
TEL. MADISON SQ. 8891

The letterhead above reflects simultaneously a fine appreciation of craftsmanship and businesslike directness. The illustration of the medieval comp. is the Currier trade-mark, the technique being such that it has decorative as well as pictorial merit. Printed in black and red on white laid writing paper of excellent quality the original will appeal to the most discriminating buyers of printing and leave unquestioned the ability of the Currier organization to meet the most exacting requirements.

QUALITY  SERVICE

LEONARD M. WADE

Linotype Composition

128 HALLECK STREET · PHONE SUTTER 4784
SAN FRANCISCO

In spite of its conventional arrangement the original of this heading has a lot of pep. The stock is light yellow, the inks black and red. Pleasing results here follow the use of three type faces because of the harmony existing between them. It would be altogether different if Copperplate Gothic, Caslon and Parsons had been used. If every one had this designer's ability to select types that look well together we would not be forever objecting to the use of more than one series.



THE WORCESTER HISTORICAL SOCIETY

39 Salisbury Street

Worcester, Massachusetts

FOUNDED 1875 INCORPORATED 1877

With the wood cut illustration printed in rich brown (red hue), which suggests etching quality, and the type in black on musty white linen stock, an atmosphere in thorough keeping with the subject is created by this letterhead. Can you conceive of a treatment more appropriate? We must not forget, too, the effect of dignity reflected by the tasteful design and colors and the quality paper.

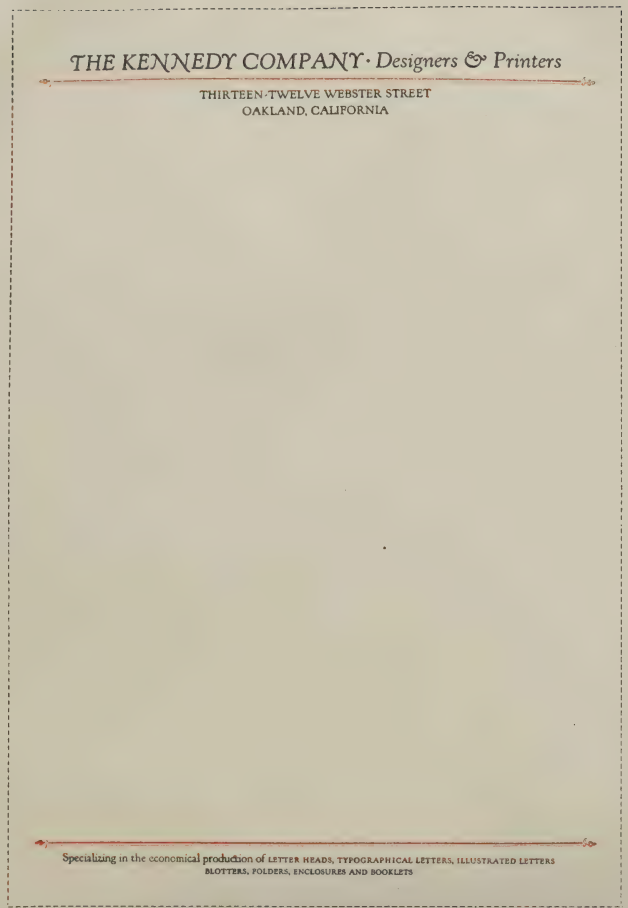
National Philharmonic Association

James J. Burton *President*
Charles Milton . *1st Vice President*
Walter W. Hall *2nd Vice President*
Hugo Firth . . *3rd Vice President*
Marsden Cooke . *Secretary-Treasurer*

Office of the Secretary-Treasurer
Number 640-642 McGill College Avenue
Phone Uptown 5839
Code . . . Philharmonic, Montreal

MONTREAL, *Que.*
CANADA

The circle and rule device here lifts a commonplace design out of the rut. The original is quite striking, the rules being in bright yellow-orange, and the type in deep green on medium green paper. The handling of individual names is neat.



Sometimes, to relieve a jam at the top, a portion of the copy is placed at the bottom of the letterhead sheet. Often, as here, character and added interest are given the heading. Original was two-fold size and printed in green and black on India linen-finish stock.



This might be called a semiprofessional letterhead. It is plain although characterful, and must influence a lively interest. The placing of the ornaments is unusual, which, of course, is responsible in large measure for the striking effect created by the small design.

C·H·MORGAN *President* R·A·MORGAN *Treasurer*

THE C·H·MORGAN COMPANY

Dependable Printers

117 WEST HARRISON STREET — *Complete Art, Engraving and Advertising Service* — PHONE WABASH 2·2·7·6

Chicago

Borders around letterheads are sometimes permissible and if well executed, not too large and in keeping with type or lettering, add distinction as in this instance. In the original the border is light olive and the type black on white stock.

The Kennedy Company · Advertising Typographers
Number 1312 Webster Street · Oakland, California

WE are specialists in the economical production of

LETTERHEADS
ENCLOSURES
BOOKLETS & FINE COLOR PRINTING

DESIGNING
AD COMPOSITION
ENGRAVING

Here is a decided novelty in letterhead design, but not half so attractive as the original, on which type is black and ornament gray, the stock being light tan, ribbed, with deckled edges at top and bottom.

Offering to Advertisers A COMPLETE SERVICE—*Plans · Copy · Designing · Typography · Engraving · Printing Binding*

THE CASLON COMPANY

OPERATING THE CASLON PRESS

3101 MONROE ST · TOLEDO · OHIO

We have always admired this letterhead for its beauty, dignity and simple directness. It is a style that any one can follow; in fact, the most conventional and most logical arrangement possible. The single spot of color, embodying in reverse the monogram "C-P," adds life and color without detracting in the least from the main issue.



Here the designer was out to make a smash and he landed vigorously. While interesting and effective it is of a type that becomes tiresome when seen often. The original is in orange and black on excellent bond paper of heavy weight conforming to the strength of the design.

FRANKLIN PRINTING COMPANY

FOUNDED BY BENJAMIN FRANKLIN IN 1728



NEW YORK OFFICE
200 FIFTH AVENUE

514-520 LUDLOW STREET, PHILADELPHIA

This letterhead is both dignified and impressive. If you could see the original, printed on one of the best-grade standard bonds of heavy weight, you would say immediately it suggests a high-grade house. Color is not so essential on letterheads as on many other forms of printing, as, of course, they do not have to compete for the eye. Better a one-color job on good paper than a two-color one on cheap paper every time.

FRANKLIN PRINTING COMPANY : PHILADELPHIA

FOUNDED IN 1728 BY  BENJAMIN FRANKLIN

New York Office : 200 Fifth Avenue

514-520 LUDLOW STREET
PHILADELPHIA

Another Franklin letterhead, which, besides possessing the desirable qualities of the one shown above, is a little less conventional and, as a consequence, more interesting perhaps.

RESEARCH DEPARTMENT

K. Leroy Hamman

Advertising

316 THIRTEENTH STREET * OAKLAND
TELEPHONE LAKESIDE 3260

Note particularly the pleasing contour of the design above, which gives it grace. It looks lively, too, and in spite of the comparatively small types used it has considerable strength, for the white space around and throughout the group makes it stand out. Original in black and red.



Chambers Opera House

Joe Chambers : Owner and Manager

NEW : YORK : REPRESENTATIVES : : KLAW : & : ERLANGER : NEW : AMSTERDAM
THEATRE : BUILDING : FORTY-SECOND : STREET : NEAR : BROADWAY

Dated at
Talladega, Ala.

Here is an example that illustrates a proper and effective use of a panel. It was executed perhaps fifteen years ago by Lennis Brannon, of Talladega, Alabama, yet would be perfectly proper today. Its rather ornate character is appropriate to a theater, but to appreciate it you should see the original in black and deep red on brown linen-finish stock.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

The Letterhead

It has been said that three-fourths of the total business of the world is transacted by mail. While this is possibly too liberal an estimate, there can be no doubt whatever that the most vitally important tool in modern business is the letter. Such being the case, the letterhead design, as well as that of the accompanying envelope, is more important than many credit it with being.

Louis Victor Eytinge, in "Sales Stimulating Stationery," published several years ago by The Mortimer Company, Ottawa, Ontario, as one item of an extensive advertising campaign, remarks as follows: "The letterhead is the most neglected tool in the advertising man's kit, when it should be one of the most serviceable. Too often it is a hodge-podge of inharmonious typography or a smeary spread of factory picture or futurist color design, taking up more than half the sheet. The letter's heading, that which distinguishes the stationery more than anything else, can be made one of the strongest supports of the campaign. It can be made simple and dignified, vividly virile, strong in selling value or heartily human. It can even indulge in a serio-comic smile at times. As much daring, as much originality, as much plain nobility, as much force, character and effectiveness can and should be in the letterhead as in the display copy. Pennies spent in improving the stationery pay dollars in profits." So much for the possibilities in the design of letterheads.

The character and standard of efficiency of any business are reflected in its personal correspondence. A letter sent out by a business house is no less a representative of that house than one of its salesmen. A weak and tasteless letterhead, poorly printed on cheap, shoddy paper, suggests to the recipient that the firm sending it is a cheap one and one that deals in shoddy goods. Such letterheads are a great handicap to the otherwise efficient and reliable business houses that cling to them, particularly in quarters where these firms are unknown. Happily the number of good firms using shoddy stationery is smaller than it used to be, and we are pretty safe in judging the firm writing on unattractive stationery as being out-of-date, slow, dead, inexperienced, fly-by-night or a maker or vendor of shoddy merchandise. As clothes may be said to make the man, so may the letterhead be said to characterize a business house, in the one direction at least. Again, so much — this time for the importance of the letterhead.

To the compositor or typographer the design and setting of a letterhead open up opportunities for the display of ability and originality not found in the ordinary work which falls to his lot. It offers him a chance to "spread himself," sometimes to the extent of using two or three colors. The copy is usually — and, let it be said, preferably — brief, and the matter of time in so far as it concerns the actual work of composition is slight, leaving no valid excuse whatever for one who fails to give the necessary care and thought to design.

FERDINAND SCHURZ, M. D.
PHYSICIAN AND SURGEON
BELLVUE, MICH.

FIG. 1.— A typical professional letterhead. While modifications in the style of type are permissible, faces that approximate the appearance of those commonly engraved by steel die and copperplate printers are most commonly employed. To be in good taste the letterhead of the doctor, lawyer or minister must be set in small type without ornamentation of any kind.

In determining the style of typographic treatment the compositor or designer should faithfully consider the tastes of his customer, the nature of the business or profession and the products to be sold. That is essential if the stationery is to be truly representative and thereby fully effective. Diamonds, works of art, professional services, fine period furniture and the like can not be represented by cheap, gaudily printed, flamboyant stationery. Conversely one can not fully appreciate the efforts of a machinery manufacturer who writes on delicate, heliotrope paper with an engraved heading such as would properly represent a jeweler. These points are made in passing, for mention, it seems, should be unnecessary. Their appreciation ought to be conceded along with an acknowledgment of common sense, though we know of many to whom we are willing to concede common sense who do not fully appreciate such points.

As regards the style or manner in which letterheads are set, there are no definite rules except that the letterheads should be good and representative. True, we ordinarily make a distinction between what is termed professional stationery and stationery for general business purposes. The former consists of headings for lawyers, doctors, etc., and are usually set in smaller type than that which is used for the general run of



COLUMBIA

GRAPHONOLAS AND DOUBLE-DISC

RECORDS

COLUMBIA GRAPHOPHONE COMPANY

174 TREMONT STREET, BOSTON

FIG. 2.— Here the illustration of the article manufactured and sold adds value to the letterhead by showing what the article looks like. While satisfactory for letters to dealers who look upon the instrument from a merchandising standpoint, such an illustration is not so good for letters to the prospective final purchaser as an illustration of the character found in the letterhead below.

"It seemed as if the orchestra itself were playing to me there in the fire-glow, where I sat I took up the slender, flexible cable—the Gradualo—and pressed the tip. Softly, beautifully those velvet tones melted away. I swelled them forth again,



I pressed them down to a limpid, beautiful whisper . . . It was enabling me—this Gradualo—literally to become my own conductor at my touch the Vocalion actually reflected every shade of my feeling."

Aeolian Hall ***The Aeolian-Vocalion*** *New York*

FIG. 3.— By suggesting the pleasure of ownership the illustration in this letterhead performs the first act of selling; it creates desire.

letterheads. On professional headings the type is placed in a small group in the center of the sheet or in the left-hand corner. Fig. 1 is a typical professional letterhead. On this class of work ornament is taboo, and the limitations of design are marked within narrow limits. On stationery for general business purposes, on the contrary, there are no such limitations — everything that is representative and within good taste will go.

In the interesting booklet of The Mortimer Company, already referred to, Mr. Eytinge admonishes his readers to keep constantly before them the three words "Do Not Overdo." To illustrate his point he reproduces two letterheads used by florists which, although the work of artists, have the same application to type display. On "one the name is heavily embossed in huge letters against a background of yellowish haze that might be either fir trees or fir fronds. The red of the bricks, the brown of the firm name, the black of the jardinieres, the dark green of the occupations, the embossing on grayish paper of considerable thickness, make this an expensive sheet that seems heavy and cumbersome. Alongside it on my desk is a dainty thing in two tints only, but these suggest the appealing green of flowers. A bit of the window is shown, with a crowded vase of flowers against its light, and hanging thereto the card, 'Flowers for Her.' Hand lettering gives the name, address and phone numbers, while down in the lower left-hand corner, close to the blue-green border, is the single word 'Flowers.' I do not know of anything neater, more appropriate to the business than this heading."

The practice of using illustrated letterheads for business correspondence is constantly on the increase. Letterheads of this kind can be used by practically every business firm for all kinds of correspondence, although they are particularly effective on selling letters. The purpose of these illustrations, of course, is to impress upon the reader some point about the product that may be entirely foreign to the text of the letter and which could not very well be included in it.

While the plain illustration of the article manufactured or sold is better than none at all — in those cases, of course, subject to the use of illustrations — a distinction must be made in favor of illustrations which sell through creating desire over those that merely describe and show what the article looks like. When, for example, letters are sent out by the Ideal Stencil Machine, the letterhead is not a one-color thing with a "still life" picture of the machine in one corner. That company's letterhead shows a busy shipping room with the machine in operation, and you get an idea of the efficiency of the system, and of the speed, safety and reliability of the machine. One is more impressed by seeing a device in action than by seeing it standing idle

Steuerman Service

illustration · typography · printing

65 Duane Street NEW YORK

Telephone WORTH 3362

FIG. 4.—This letterhead is featured by its unconventional arrangement and display as well as by the ease with which it is read.

Arts and Crafts Association

ANTIQUES BASKETRY JEWELRY



Wellsboro, New Jersey

FIG. 5.— Imagine this heading printed in black and yellow-orange on a velvet-finished white laid, and you have a picture of beauty. It is just right for the artistic character of the user's products.

and unexplained. As an example, contrast the Columbia letterhead (Fig. 2) and the Aeolian-Vocalion design (Fig. 3). In the former we have quite a faithful descriptive illustration of the Columbia machine; in the latter the pleasures of ownership are pictured. Going out to an even number of ultimate phonograph purchasers, letters written on the Aeolian-Vocalion heading will sell more machines than letters on the Columbia heading will, everything else being equal. Why? Simply because the former has the faculty of creating desire in the mind of the recipient.

While the designing of such letterheads is, of course, outside the field of the average reader of this department, the idea, because of its wide application, is nevertheless worth a nook in his brain. Furthermore, a lot of you fellows are going to be advertising managers or employing printers some day, when the idea will help you if it doesn't right now.



FIG. 6—Text type is well employed when used on church printing. Original is printed in yellow and black.



FIG. 7.—The daintiness of script or italic functions admirably in giving appropriateness to the confectioner's letterhead. Original in yellow and black on brown stock.

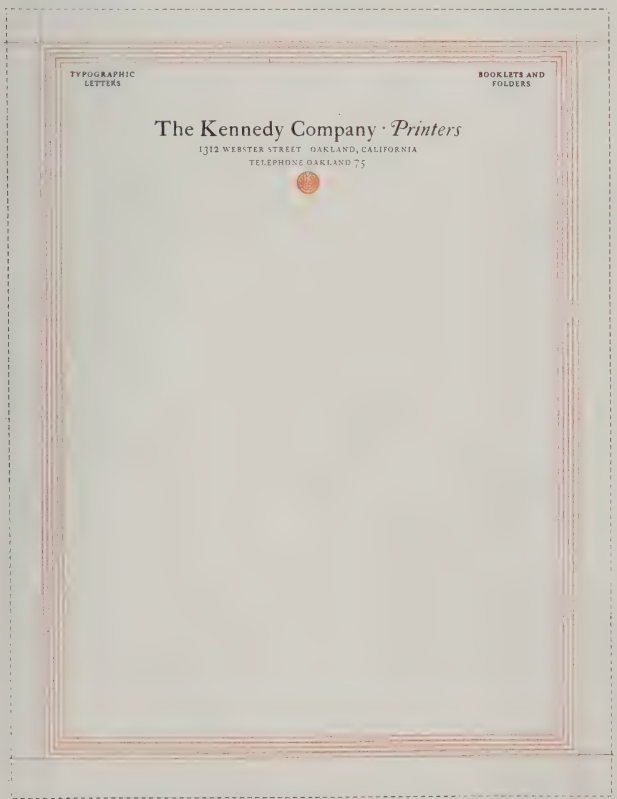


FIG. 8.—While borders are not recommended as a regular and essential feature of letterheads, there are times when they can be used to advantage. They may add character and distinction.

A rather recent development is the four-page letterhead, valuable in many cases for the opportunity it gives the business house using it to incorporate some advertising with its letters. It seems preferable to enclosures, in that it does not give the letter a circular appearance, because it is more dignified and because, with the advertising on the second and third pages of the folder, it does not detract from the letter typed beneath the heading of the first page. The opportunities for striking displays in these four-page letters are practically without limit. The development of halftones suitable for printing on bond paper has popularized illustrated letterheads, although bond paper is not essential.

The standard size letterhead is 8½ by 11 inches. Strange to say, the standard size envelope, the No. 6¾ "government," is 6½ by 3⅝ inches, for, to make a good fit, the envelope should be 5¾ by 3 inches. The large "official" envelope is also extensively used for business purposes, as it is thought to contribute a suggestion of importance to the letter it holds. The most common size of "official" envelope is the No. 10 "government," measuring 9½ by 4⅛ inches, which takes a letter sheet of two parallel folds. Distinction is given business stationery by folding the standard letter sheet twice so that when folded it measures 5½ by 4¼ inches and by using the "baronial" envelope, which measures an eighth or a fourth inch larger each way. This kind of envelope is preferable for private or semiprivate purposes, especially if the letter sheet is used as a double note sheet. Another size of sheet used for men's personal correspondence and to give an exclusive or elite appearance to commercial stationery

measures approximately 7¼ by 10½ inches. It is called "two-fold." When given two parallel folds this sheet fits into an envelope measuring 7½ by 4 inches.

In determining the proper display for a letterhead the first points to consider are the questions "Who?" "What?" and "Where?" in the order named. In other words, we should give major prominence to the name of the firm or merchant, secondary display to the description of the business, while the address should be next in size. In the address the name of the city should be larger than the name of the street or building, or at least fully as large. A variation of the above order of prominence is sometimes permissible. In the case of a firm making or selling a certain brand of goods, the name of which stands for something distinctive in its line, it may be permissible to give more prominence on a letterhead to the brand than to the name of the firm. But usually the firm name ought to be most prominent.

Where there is a considerable amount of matter to be placed on a heading the compositor sometimes has difficulty in arranging it in a pleasing manner. If, however, it is of such nature that it can be gathered into a panel an attractive arrangement may be secured.

When, however, there is but a small amount of text matter, a more simple design, without panels of any kind, is preferable. A rule design, the panels of which the compositor has obviously had trouble in filling, should be avoided. The type matter is most important and the panels should fit the type, the type should not be *made* to fit the panels.

Avoid having too many type faces in the design. As a usual thing, one style is sufficient for a letterhead. It does not make so much difference what the series is, but it should be appropriate.

We should not overlook the fact that there are other things besides the arrangement of type which contribute to the production of a good letterhead. An extremely plain design, supported by good presswork, good stock and good ink, will give a far better appearance than an ornate arrangement of type and a poor selection of stock and ink.

A good, snappy, crispy sheet of bond paper seems essential. It has the substance and crinkle in the hands of the recipient that suggests worth and stability. The paper, remember, is like the foundation of a building; it represents the base support which has to carry the weight. No truer words have been written with respect to printing than Strathmore's "Paper is part of the picture."

What colors should be used? There are still too many people who think a lot of color must be used to get attention. A lot of color may be all right for display cards, posters, hangers and the like — but not for letterheads. For refinement and dignity one can hardly do better than the old standard black and white. With black and white you can make no serious mistake. In any event, the bulk of the printed design ought to be black or cold in tone. A slight touch of warm color, such as red or orange, works up artistically, brightening the job and, perchance, helping to bring out a weak trade-mark. The use of a shade and tint of a color on a stock of the same hue, as, for instance, light blue and dark blue on blue-tinted stock, forms a beautiful effect for two printings.

Above all things remember that appropriateness, simplicity, proportion, shape harmony and tone harmony are the five great essentials for pleasing work. In conclusion, we recommend the study of the letterheads reproduced herewith and in our special insert.

Frank J Reynolds
Direct Advertising Printing Engraving
Designing Writing
Ninety Seven Oliver Street Boston
Telephone Fort Hill 2678

FJR

Fig. 9.— One might consider the dignity of capitals essential to a letterhead. Here, however, lower-case is used. A gain is made in legibility — and by the appeal of the unusual, because the form is small, the gain in legibility is made without appreciable loss of dignity.

THE MORTIMER Co LIMITED
Producers of Thoughtful Printing
LITHOGRAPHERS ENGRAVERS DESIGNERS
EXCELSIOR LIFE BUILDING
TORONTO
CANADA
CREATORS OF ADVERTISING LITERATURE

Fig. 10.—The practice of printing an illustration of a company's product in a tint in the blank space below the heading is sometimes a good one. The typing, of course, is done over the illustration, but considerable interest is nevertheless attached to the letter and to the article or trade mark device, as here.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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NOTE.—*Without a knowledge of the preceding steps in our series this single chapter must necessarily seem incomplete. Let us therefore hastily review those first ten chapters: Our first step was to learn the general aspects of direct advertising, wherein we found a striking lack of continuity. Then we took up the list, learned of its importance and something of its compilation. After that we studied the physical classifications of direct advertising and had pointed out their obvious applications. Following which the interrelation of direct advertising effort with any other publicity efforts was indicated. Next, we took the analysis of the market, the planning of the campaign, and the evolution of the preliminary idea, speaking from the mental angle. The unit or units then had to be planned from the mechanical and physical aspects and this took up one article, which was followed by a separate discussion of the planning of "the outside" and the "come-back" for the different units. Writing direct advertising was thoroughly studied and subsequently we talked over the matter of illustrations and how they could be used. This brings us now to* CREATING DIRECT ADVERTISING, *which some may think we have already touched upon. We have, but as this article attempts to bring out, this step — the eleventh — is oftentimes far more important than any other single step and frequently as important as several of the other steps.*

Creating Direct Advertising

Our situation at this moment in our study of the general subject of direct advertising is much like that of a music student who has been taught all the notes: he is familiar with the instrument or instruments he is to play: he knows how to read music; he has acquired a certain skill through practice; he has decided to make the creation of new musical compositions his work in life: he has specialized in this latter branch, and now he is to write his first musical composition! Throughout this period of study on these aspects of music he has of course played much, practiced a great deal, written some test compositions, and in a way this new step is a repetition of parts of all that have gone before.

Or, consider for the moment the "creator" of some advertising for a certain general or trade publication. He is told what publication it is for — thus he knows the list. He is informed of the size of the advertisement — thus he learns its classification, that is, whether it is a full page, a double page, or smaller. Probably this creator also has the illustration before him, and some one else has relieved him of the necessity of fitting this particular publication advertisement in with others, or with the general publicity scheme of the advertiser. In short, the creator of publication advertising — frequently located within an advertising agency's office — is given practically everything he will need to create an individual publication advertisement except the words (copy) to be used. Of course a campaign is planned, but it is often arranged from the standpoint of the publications to be used rather than from the plan of the campaign.

All of which is mentioned to show how much harder it frequently is to *create* either individual units or complete campaigns of direct advertising than to do similar creative work on other forms of advertising mediums. Hence this special study on just the subject of creating direct advertising.

Now, in order to bring this part down to the actual brass tacks of the situation, let us assume that We, Us & Co. are printers, and that we are going to use direct advertising for our own business, which will include the creation of direct advertising. With all of the preceding ten parts firmly fixed in our minds, how shall we go about creating some direct advertising for ourselves that will give us, in so far as we can prophesy, "the most for our money."

"But haven't we decided all of this before?" some one asks. No, we have not. We have, for example, considered the subject of a house-organ, and we may even have decided that our direct advertising will take that form. But now the order is given us to go ahead. The preliminary survey has been made, our list is being compiled, we have planned the unit mechanically, mentally and physically, we have started to write copy — but it is not yet an entity — not a created thing.

Intangible, this may seem to some. Right here we should stop and consider not only the individual unit, not only the campaign as a whole, but the entire field of our We, Us & Co. publicity, our business in general and all of our competition. Then when we create our direct advertising it will have that individualized appeal and subtle something that makes it stand out from the common run.

To make our creation all the more clear, let us suppose that We, Us & Co. decide upon the house-organ as the physical classification to be used in their direct advertising campaign. Size, shape and all of those other details have been settled before. It is to be a monthly publication, we are told. It would be easy enough to sit down and start another house-organ and not violate any of the points brought out in the first ten articles, and yet not get the house-organ that we should have, because no real creation had taken place.

Fig. 1, showing the subclassifications of house-organs, under the classification of that name shown in our third article, will help to make clear the acts of creation. We first consider six different physical classifications which the house-organ may take — after all of the other matters about it may have been decided.

Shall we use a blotter house-organ?

An envelope enclosure style?

Booklets are used almost exclusively for house-organs; shall we use that form?

Could we use the newspaper style of house-organ?

Magazines are larger and more expensive than booklets; shall we try this style?

Or perhaps something novel, such as a cutout, a loose leaf, or a stepped publication.

Some of these points brought out on Fig. 2 we will have decided early in our creation, but there yet remains the far more important step of analysis of policy, the purpose, and above all the decision as to style, including, as it does, (a) language, (b) personality, and (c) atmosphere.

With Fig. 1 and Fig. 2 in mind, let us begin the creation of the We, Us & Co. house-organ. Let us assume that We, Us

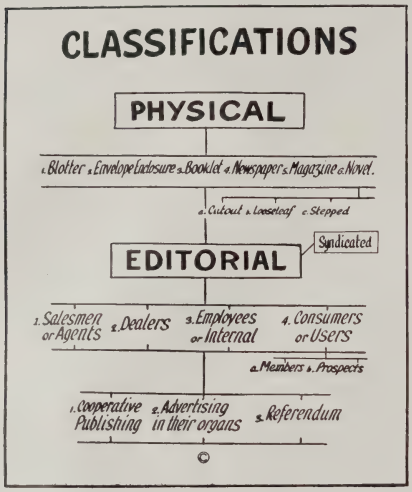


Fig. 1.— Under the classification "House-Organ" we have the various subclassifications shown in the above diagram, all of which must be considered in creating a new house publication. Similar considerations must be given to varying subclassifications under the different classifications of direct advertising.

& Co. is a New York concern. Our house-organ will have to circulate within the New York territory, and we begin to look over our competition. We find *Faith*, published by Printcraft Press. It falls into the "service-non-business" class, with an atmosphere of philosophy about it. We can check this off on Fig. 2, for unless we are to make our house-organ have an entirely different appeal we will be helping *Faith* more than we will our own business!

Another booklet type of publication which we shall have to meet in competition is *August Becker's House-Organ*, published in Brooklyn. It is edited by William Feather, and so closes up that avenue of approach.

We look about and find Neuman Brothers have a still different booklet in their *Business Language*.

James F. Newcomb & Co., Incorporated, also publish a house-organ of the booklet type, supplementing a somewhat similar mental appeal with striking cover designs, an entirely different size, and added novelties.

"We will not create a booklet type," you decide. You think of blotters, but they are often overdone, as indicated in an earlier article.

The newspaper style is undignified for our purposes, yet if we were large volume printers after long runs at low prices, this might be the very type we should create.

If costs must be kept to a minimum there is an opportunity in the envelope enclosure house-organ. Why not? Perhaps we could change from a monthly to a weekly and make it entirely different?

But suppose we pass up the envelope enclosure as being too small, we have left the novel or cutout publication. In Indianapolis we could not use this form, for Barnes-Ross Company with *Ammunition* has the field to itself.

An analysis almost like this faced the internationally known Charles Francis Press something over a year ago, when they called in Thomas Dreier, a house-organ specialist, and decided to create a new printers' house-organ. There were also expensive magazine types of house-organs in the field. How did they get around it? Fig. 3 gives you the answer. They started *The Treasure Chest*, making it four pages only (approaching the newspaper style), but using an extra good grade of paper.

The house-organ of the Charles Francis Press is, therefore, a *creation* worthy of the house that gets it out. Though it had to enter a crowded field, and though many other competitors have come into the field since its creation, it possesses individuality and distinction.

"Quite right, but the field is now sewed up," some one says. On the contrary, no less than four, perhaps more, house-organs could be started in New York by printers and mailed to the identical lists of all these others (an erroneous supposition, for though the lists overlap, of course, they are not one hundred per cent duplicates) and yet make their impression.

For example, no New York producer of direct advertising is making use of the extra good cover to sell his house-organ. *The Bureau Lens*, issued by The Bureau of Engraving, Incorporated, Minneapolis, Minnesota, is a splendid example of what a series of created covers can do to make the house-organ stand out. Before me are the issues for one year. Each cover is a work of art. In almost every case the cover is largely dominated by black, and in every case it is a bleed-off cover. These covers alone, or others like them, with a minimum of

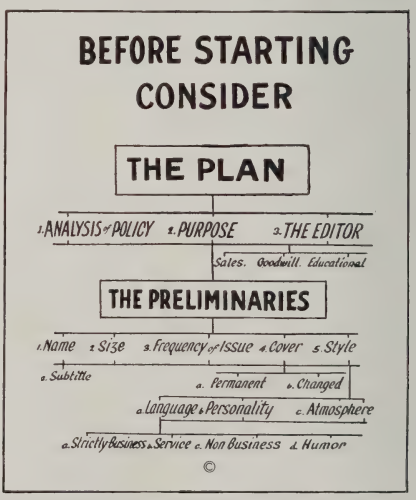


Fig. 2.— Points to be weighed when creating a new house-organ for self or client.

creative effort on the inside pages, would put over a New York printer even against a crowded field.

The Marketing Service Corporation, entering the New York field and wishing to publish a house-organ, chose the bulletin type, legal cap size, four pages only, and issued it weekly. This is another example of creating as well as planning direct advertising, if you get the fine distinction.

"What you say about creating in connection with the house-organ is quite clear now," you remark; "but what about other physical forms?"

The writer chose house-organs because they are the most easily understood and because they require the least explanation as to creation. But the same principles apply with other classifications, as I shall now attempt to show you.

Take the humble blotter. In an earlier number some left-handed compliments were cast its way. The blotter house-organ we voted down as undignified but we have before us a striking example of how brains (creative material) can be applied to blotters to make them valuable in the printer's field. Here in Fig. 4 we have a reproduction of a blotter issued by Martin Printing Company. Personally, we vote these blotters good in every particular except one, and there they fall down hard — there is no city shown. We know the name, the address, the telephone number, and doubtless that is all the local inhabitant of long standing needs to know, but why not add the city and State? But to return to the creation idea; here no space is wasted on reprinting the famous sly saying of Helbert Ubbard, Ralph Emerson Willdo, or some ancient Chinese philosopher. No cartoonist has been called in to caricature the animals; no artist's time has been wasted drawing filigree borders.

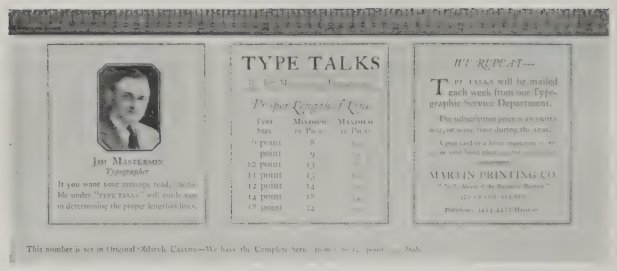


FIG. 4.— Showing the application of proper creative principles to the blotter form of direct advertising.

Literally hundreds of these reproductions were found among so-called printers' publicity, but they were not creations. Fig. 5, however, is a real creation. It represents a double-page spread in a house-organ, but it could be used equally well in a broadside or a four-page letter.

"Why do you call that a creation?" is the query.

Because it is put in a form that will appeal to the average prospect, and *serves* the prospect. In other words, it is issued not simply as an indication of how one printed piece looked, but it is the *creation* of an idea in the prospect's mind because it shows several units and all with one underlying thought — the use of type, rules and ornaments. This was taken from a house-organ of Speaker-Hines Printing Company, Detroit, Michigan. It is a new and creative application of the old idea of reproducing some of your work to show possibilities to others. It indicates how in creating a piece of direct advertising the viewpoint of the user should be kept immediately before the mind's eye.

Now for a "bad" example. We shall refrain from giving the name, but the moral will do. The printer wished to show some of his work for customers, and in a new way. He wanted the customer to know about embossing, so while embossing some menus for the "Soiled Spoon" Café in his city, he ran off a big extra edition. These were overprinted with the name of the house-organ (principle remains unchanged, even though some other physical form had been used). The fly in the ointment is the fact that the house-organ is considerably smaller than Mister Roasta-beefa's menu, and so the guillotine cut right through a part of the café's name and generally upset the design! Yet this is supposed to help create customers for the producer! A good creative idea that went wrong.

Suppose the service that you have to sell is purely a typesetting one, how can you create something worth while in direct advertising? An excellent example of this kind of advertising is a simple folder mailing card issued by the Superior Typesetting Company, of Chicago, announcing the addition of Cooper Black to the company's assortment of display type faces. On the front there was the one word "punch" with lower-case letters throughout. The recipient is served because your created effort tells him some news. Personally, we think this message should have been confined to the subject of Cooper Black and the other three stories told in later mailing cards, but the idea shows how after a simple mailing card has been chosen, a house with ideas can sell regular services in a new way.

Now and then humor will get your prospect's attention. Humor must be handled with care, and personally we are afraid


The Treasure Chest

PURCHASED EVERY MONTH IN CHARLES FRANCIS PRESS AND THE THOMAS DREIER SERVICE

PRINTING CRAFTS BUILDING EIGHTH AVENUE AND 39th STREET, NEW YORK Telephone Longacre 0000

Edited by Thomas Dreier

Number 16 APRIL 1922 $1 a Year

Of Course Spring Is Here

When She Treated Him Kindly

Why He Sells

FIG. 3.— Use of paper and to some degree physical makeup to give personality to a printers' publication, created by Thomas Dreier for Charles Francis Press.

You perhaps wish to show some of your work in your direct advertising, no matter what the classification. There are several ways of doing this. Not a few printers run extra editions and tip them onto their broadsides, mailing pieces, house-organs, etc. Others make halftone reproductions, with and without the tint block.

So the simple blotter can be created.

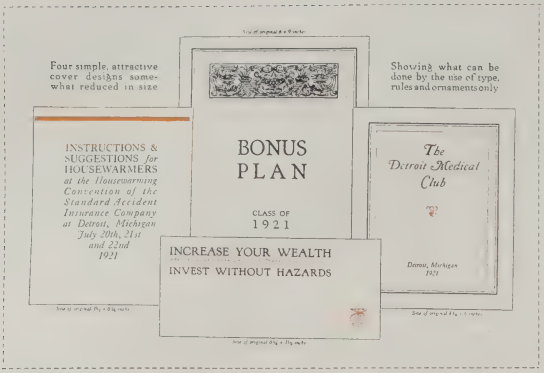


FIG. 5.— Displaying work you have done for others in such a manner as to make it creative in its appeal to the prospect and not simply a selfish plea for business.

of it, but Fig. 6 shows how J. W. Clement Company made good use of a familiar cut and tied it up with their business and at the same time served the prospect with their creation. Ordinarily, stock cuts should be shunned by the printer because of the possibility of others using the same illustration, but at times they serve their purpose admirably.

Just to send a prospect a piece of direct advertising frequently does not require much creative work; it is like writing a man a letter. But writing a letter or other form of direct advertising that apparently, at least, had a reason for its being written, that is the acme of creation. In June we went to Milwaukee, Wisconsin, to the convention of the Associated Advertising Clubs of the World. There were some 2,500 of us there. Not a few were direct advertising men. But so far as we know only one firm, Robert H. True Company, of New Orleans, capitalized that fact. In other words, only one concern created a direct advertising appeal out of that fact with every aspect of legitimacy.

This appeal was in the form of a dignified folder printed in two colors bearing on the front cover the title "Going to the Meeting Ground of Master Minds for (name of addressee)." Inside was the announcement that the firm would be represented at the convention and a brief statement of the benefits to be gained through the exchange of ideas with advertising men from all over the world. The simple elegance of this folder would attract attention and insure its straightforward message being read. It has individuality. It sounds like a flesh and blood advertiser talking to you.

So when you begin to *create* direct advertising for We, Us & Co. bear these suggestions in mind. Study the probable competition your unit or campaign will have from your own field and all other fields. Study to give the appeal a real reason for being made. Study to make the appeal of *service* to the recipient so that he welcomes instead of "willow-morgues" your effort.

What has been suggested in preparing printers' own publicity applies equally well in the preparation of printed direct advertising for others. In our opinion, one of the reasons why printers' own publicity often seems all to have been made out of the same pattern is due to the fact that the printer fails to keep the *outside* viewpoint in mind. His ability to serve others in the creation of direct advertising is many times entirely due to his ability to maintain the outside viewpoint. While the manufacturer, or other advertiser, is prone to wail about his plant, the contentment of his workers, and the like, the printer-creator realizes that the prospect is much more interested in what the product will do for him. I often wonder if printers should not call upon other advertisers to produce their direct advertising for them, rather than try to do it themselves, just as a doctor often calls in another physician to attend him in case of illness, instead of trying to prescribe the proper treatment for himself.

It is ever so much easier for an outsider to maintain the outside and creative viewpoint, which usually approximates the users' viewpoint, than for an insider, that is, some one in the firm's own organization, to maintain this viewpoint. Instances without number could be cited to show that the outside creative viewpoint is valuable, as suggested herein. The outside viewpoint, especially when it is specialized on some angle of the proposition, is very valuable. Some outsider may have made a lifetime study of color in direct advertising, and without knowing anything about some particular business he may have a viewpoint which would be worth far more than the viewpoint of an insider associated with that particular business or industry for many years.

The work of creating direct advertising, therefore, becomes in many cases, if not in all, a problem which can be best handled by an outsider, and it is becoming more and more generally known that the outsider who is the most natural one to handle it is the producer (the printer) of it.



FIG. 6.—A combination of the humorous appeal and unusual treatment of "stock cut" in a piece of printers' direct advertising.

Progressive advertisers are realizing that whether or not they ride in "flivvers," there is much to Henry Ford's remark: "It marks a big step in a man's development when he comes to realize that other men can be called in to help him do a better job than he could do alone."

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

KNOFF PRINTING COMPANY, Seattle, Washington.—The souvenir book of the twenty-seventh annual convention of the Apple Shippers' Association is handsome in all respects, the cover and title pages being particularly attractive.

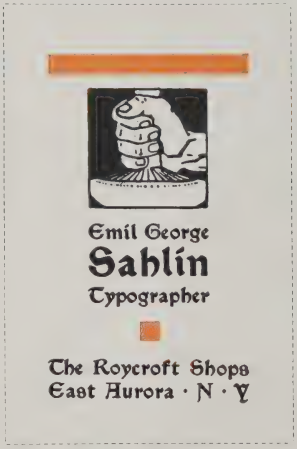
ACME MOTOR TRUCK COMPANY, Cadillac, Michigan.—The new catalogue is a crackerjack, the effect created is virile and interesting. The printer who executed it is an exceptional one, for the presswork on all the many halftones is perfect.

EDWIN H. STUART, Pittsburgh, Pennsylvania.—The series of advertisements for The Union National Bank is an excellent one, the most possible being made of relatively small space by virile design and clean-cut typography. They're the kind of ads. that stand out.

THE KNIGHT-COUNIHAN PRINTING COMPANY, San Francisco, California.—The August issue of *The Informat* is excellent from cover to cover. We would like it better, we believe, if the second color on the inside were a less decided yellow, in fact, if it were a brown tint.

EMIL GEORGE SAHLIN, East Aurora, New York.—The booklet, "Mammy Versey," a typical Roycroft product, is interesting and attractive, as is also your personal card set in Satanick. The latter is reproduced, but about four-fifths of the charm of the original is lost because it was on deckled edge stock, while our reproduction is necessarily on enameled paper.

JOSEPH H. CARROLL, Pittsburgh, Pennsylvania.—We don't exactly like the handling of the word "Proof" on the envelope for the Abdou Printing Company. The effect would be better if the word were larger and extended into the left-hand margin, the panel in the corner of which it is placed being moved to the right to make that possible. Then there would appear to be more excuse for breaking the border to admit the line. While, of course, your handling of the firm name brings out the words "Abdou" and "Printing" very strong indeed, we dislike the way of setting "The" and "Co." so much smaller. The effect is made irregular and disorderly. The small matter of the "Note" is



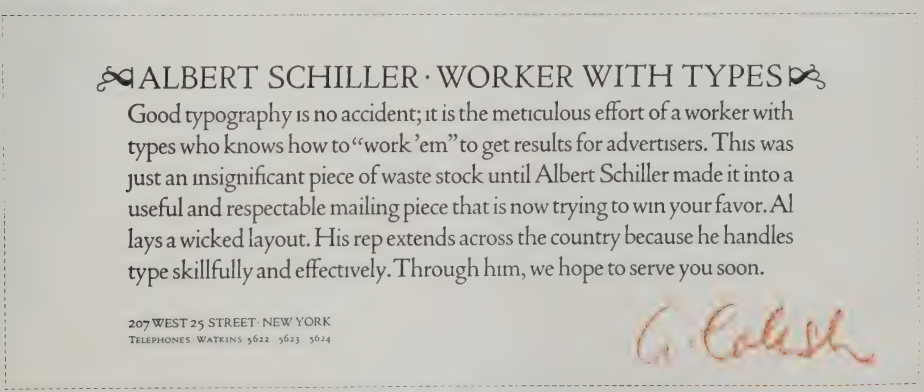
Interesting and unusual professional (get that, typographers!) card set in Satanick type. In original form, on buff-colored stock, deckle edge, the effect is remarkably good. The bold design is there less harsh, of course, than on this enameled white stock. By Emil George Sahlin, Axel's brother.

crowded from top to bottom, the lines being so closely spaced, and as there is quite a large margin at the sides we suggest setting this matter wider, not only to make the margins more uniform but to provide space for leading out the lines. The letterhead is excellent.

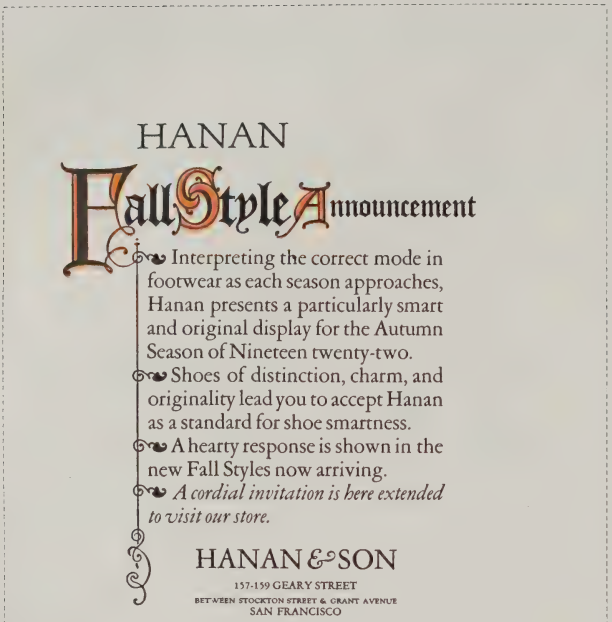
The Hutchinson Gazette, Hutchinson, Kansas.—An interesting and attractive cover design, neat and readable typography, pleasing makeup with good margins and, finally, good presswork round out the list of good features in the semicentennial souvenir book of the local M. E. Church. It is indeed creditable. The book holds added interest to the writer because it's from home and because some years ago at Lawrence, Kansas, he printed the weekly church bulletins for Dr. Wolfe, whose picture appears in your book.

CLYDE B. MORGAN, Rockford, Illinois.—"Verses by the Wayside," termed "Wayside Booklet No. 1," is an unusually attractive booklet and contains some mighty interesting poems. As a poet you are a good printer and as a printer you are a good poet. How's that? Just one wee fault about the book: The crossed rules, forming the panel in which the poems are printed, are so placed that the poems appear in the vertical center of the page, the top and bottom margins being equal. The panel should be above the center of the page and the bottom margin should be wider than the others.

GEORGE G. FETTER COMPANY, Louisville, Kentucky.—The hardware catalogue for Robinson Brothers & Co. shows what can be accomplished when a capable advertising manager, who understands printing, and a capable printing house work together with the one object in view of doing the job right. The catalogue of a wholesale hardware concern, the book compares as to size with that of Sears, Roebuck & Co., yet, in spite of its size, there is no evidence of shoddy work. The cover is particularly effective, featured by a large illustration of several common tools, which, with the lettering of the page, all big and strong as becomes the subject, are printed in broad masses of striking colors which form a pleasing combination. It is, indeed, a mighty commendable piece of work in every respect.



Thirteen by five and a half inches in size, the original, printed from large Cloister types on gray antique laid stock, deckled on the right-hand edge, is both pleasing and impressive. The signature "A. Colish" was hand-written with a rough red pencil.



Getting away from the ordinary seems to be a habit with Johnck, Beran & Kibbee, San Francisco printers. Here an unusual arrangement with the combination of a little lettering and type, and an attractive handling of white space, results in a snappy effect.

Johnck, Beran & Kibbee, San Francisco, California.— Specimens are very fine indeed. The remarkably unusual and cleverly designed "Fall Style Announcement" for Hanan & Son is reproduced on this page.

Queen City Printing Company, Charlotte, North Carolina.— Both the large folders — one for your own publicity and the other printed in Spanish for the S. P. B. Furniture Company — are representative of the finest craftsmanship, particularly with respect to presswork. The illustrations of fine furniture in both forms are handsomely printed.

Gray Printing Company, Fostoria, Ohio.—The folder, "Let Us Photograph It," is particularly pleasing and an effective item of publicity for a branch of your service. *Gray Print*, as would be expected, is an interesting and attractive house-organ, printed in pleasing colors. The fact that it contains technical information given in a manner that the layman can understand makes the little book particularly valuable to your prospects.

The Kewaskum Statesman, Kewaskum, Wisconsin.— In general the school annual is good. The cover stock, aside from being beautiful, has an atmosphere in keeping with your locality and with the Indian motif followed throughout. The deep green flecked with brown suggests the forest. While the lettering of the title in text capitals is illegible and contrary to the tenets of good typography and art, the fact that it might suggest hieroglyphics, as it does, is possibly an excuse for its employment. Certainly, though, something more legible that would be sufficiently suggestive was possible. The fact that the hand-lettered running head, the word "Hiawatha," the title of the book — we didn't "get" it on the cover — is not so wide as the body and cuts on some pages breaks up the even contour of the pages and creates a bad effect. Short pages are invariably placed too low and are slavishly set the same measure as the full pages instead of being shaped to the proportions of the pages by being set in narrower measure, thereby increasing their depth. Short pages should be set at least a little above the actual center of the page in order to avoid the monotony of equal space above and below such groups and to effect a better balance. The visual center of a page is above the actual center, remember that. The distribution of white space in the advertising pages is very bad. We find the top line or group of some advertisements very close to the border at the top and quite far from the border at the sides. Try to achieve a balance of white space all around between type and border of an advertisement.

Altman Printing Company, Anderson, South Carolina.—The front page of *Apco Typs*, your house-organ is inviting and attractive. The text pages are passable; crowding keeps them from being better. The center spread, and advertisement entitled "You can increase your profits" and "Correct society printing," seem jumbled because there is too much matter in the body, because the various display lines are in such different styles of type, because the margins between type and rule in the panels are not even and because the signature at the bottom is so much larger than the top display that the page seems bottom heavy. The structure does not seem stable and there is an apparent lack of unity in the design. It suggests what in speech would be described as incoherent. Because of the large amount of type matter on your blotter — giving, along with your "card," a time table of local trains — a smooth surface blotter stock ought to have been used. The decidedly porous stock employed affects adversely the legibility of the small type matter.

Morris Reiss Press, New York city, New York.—Your new letterhead with the hand press ornament printed in gold and embossed (powder style) is a humdinger. Most of the other specimens are good, too — but there are exceptions. One of these is the Mothers' Day announcement of the Sons of Israel. Did *you* really pass that when the comp. showed you the proof? The first page is not done the Reisway. All caps., and lots of them, patted and squeezed into such a compact mass don't invite reading. Of course, one can wade through it in time. One thing about your work that we have always admired is the color harmonies. You get away from the familiar red and black by the use of blue and black, blue and brown and other less familiar combinations that are honestly refreshing. You seem, also, to appreciate the value of good paper.

Hughes-Buie Company, El Paso, Texas.—Your own advertising circulars are neat and dignified. Color helps toward giving them life. The menu, as arranged, would have been better if you had used grand old Caslon on it also. Copperplate Gothic — all capitals, of course — does not provide the ingredient of beauty to make a menu appetizing. Then, too, you have used this block letter in both condensed and extended shapes, a violation of design and good taste that does not seem to have come from the same shop that produced the very pleasing and attractive circulars referred to above. Of course, the fact that dark brown stock was used would affect the use of a light roman, but in case you do not have a good bold roman you had the alternative of using a stock of lighter color or a brown of lighter value. Presswork is good.



DOES Mr. Clarke's decoration suggest the season? We think it does. He was asked to make something appropriate for a calendar for May. This is the result—his and ours—our part is the printing.

When you want something done take it to one who knows how to do that something. We know how to produce good printing.

THE MARCHBANKS PRESS
114 EAST 13TH STREET
NEW YORK

May 1922

Sun	Mon	Tues	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

A characteristic Marchbanks calendar-stuffer, pretty here but delightful in the original. White hand-made quality paper, printing in black and soft tints of blue, green and old rose — you can imagine the effect of the original, can't you?

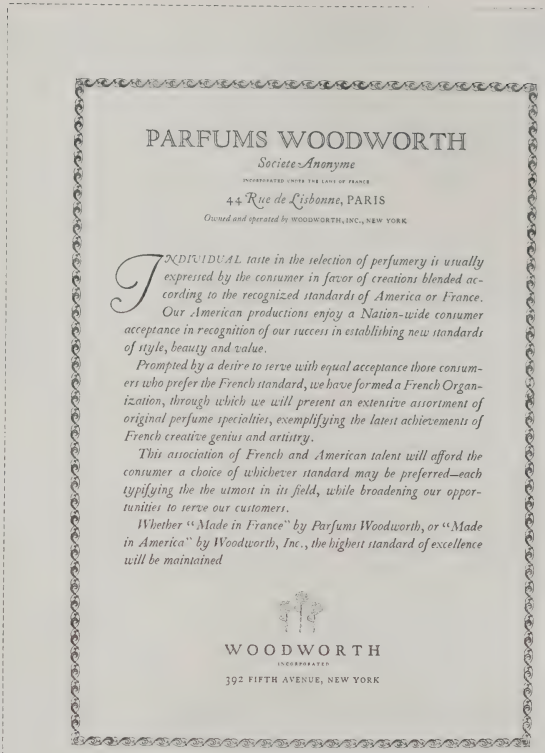
MARCHBANKS PRESS, New York city.—There are a few, of course, who do equally as fine printing as the Marchbanks Press, but no better work is being produced at this time. The finest types obtainable, arranged with taste and skill and printed on good paper, the product must be considered the standard of excellence. An interesting blotter from your latest collection as well as a Woodworth advertisement are reproduced.

H. C. RICE, West Somerville, Massachusetts.—Typographic specimens are neat and fairly pleasing. Hand lettering and engrossing are excellent. What we can not understand is how one so capable as a designer of letters should choose the type faces you employ in your typework. While the types are all legible enough they do not compare in beauty and style with many available types which we would expect an artist to select. Again, on one of your business cards we find every line — and there are a great many of them — set in roman capitals. The effect is uninviting and hard to read. On another we find the rather slender roman combined with a heavy block letter. These types can not be reconciled with principles of artistic harmony. Colors, where used, are in excellent taste, but on some of the specimens rules and ornaments are too extensively used.

JOHNSTON PRINTING & ADVERTISING COMPANY, Dallas, Texas.— Hurrah for Texas, Dallas, and the Johnston crew of expert printers and advertisers. It's genuine New York stuff, if the fact that New York, being the largest city, can be said to produce the finest printing and advertising and make thereby the comparison an apt one. The 1922 "Year Book" of the Dallas Architectural Club is an achievement for you as it would be for any printer. The general format is decidedly de luxe. Typography, illustrations and margins are exquisite, and the advertisements in the back, set altogether in Caslon, are the best we have ever seen in a book of this kind. The soft color effect of the halftones, printed on dull coated stock, is delightful. What we have said above applies to all the other specimens, the only difference being that not any of them are so large or important, hence outstanding. It is certain the advertisers of Dallas have facilities for the production of effective publicity that are second to none.

E. C. BOEGLI, Florence, South Carolina.—*The Palmetto Leaf*, produced entirely by students of the printing class of the South Carolina Industrial School for Boys — the instructor merely "looking on" — is under the circumstances commendable. The cover design is striking and, in a measure, pleasing despite the frightfully ugly type face used — an old-time imitation-engraved face having excessively wide heavy elements and excessively thin light elements. It would have been mighty nice indeed had Goudy Bold been used or, for that matter, any other of our up-to-date bold styles. The title on the title page is too weak, as, in fact, is the whole page when considered in relation with the strong cover. The Hobo type does not harmonize with the light tone floral border or with the lithotone linear border used for the box department headings throughout the text. If borders matching the Hobo had been used, the heads would be too strong in tone to match the text matter, so the solution of the whole trouble lies in the use of a lighter face of type for the heads. Margins are satisfactory and the print is fair.

G. A. SELBY, Columbia, South Carolina.—The menu program for the "Altogether" of the R. L. Bryan Company, while nicely arranged and displayed, falls far short of what it ought to be. The gaudy colors — green, gold and red — make it cheap looking, and hard on the eyes, too. Foster and Webb types, the one an outline of the other, printed in green and red, give a bizarre effect which would not result had softer and less brilliant colors been used. Instead, we would suggest light brown outlined with dark brown, light blue outlined with dark blue, in fact, any two values of the same color instead of two striking contrasts of color. The effect of the text pages is made spotty and disagreeable because of the manner in which the items in different colors are scattered, and because, on the menu page, the ornaments in red are uniformly placed between the items on the menu printed in light green. The cover is not so bad as the inside pages, in fact, it would be passably good if the large ornament, printed at the bottom of the panel in gold, had been eliminated, leaving only the type and border on the page. On work of this nature the effect must not be gaudy.



"O, Frenchy, O, Frenchy, Frenchy," doesn't the atmosphere smack of gay Paree? Dainty, chic — O, the original on antique white stock, deckle edge at the bottom, has everything. The size was 9 by 12 inches. Yes, the Marchbanks Press did it.



Harold Seeger, of the Kennedy-ten Bosch Company, San Francisco, California, is the designer of this blotter. Just a simple thing, of course, but cleverness is shown in the placing of the cut and the handling of white space. Most comps. would set the form the narrow way of the stock on account of the illustration being narrow. The effect would then have been less forceful and striking because more conventional. The bold type employed is Goudy's Hadriano.



Attractive business card from the Czechoslovak trade paper, *Typografia*. Original in red and black.

Jaqua Printing Company, Humboldt, Iowa.— Fine work. Humboldt may be a little town, but it has metropolitan printing facilities, at least as far as quality is concerned. The blotters in Artcraft are particularly good, on the other blotters there is too much copy. On the business card, we believe, a better result would have been attained had the trade-mark and the geometric squares been printed in something other than gold. It is too strong, and the type in the light brown is made to appear weaker than in reality it is. Had the items in gold been printed in the light brown used for the type and had the type been printed in deeper brown a far better effect would have resulted. If stronger contrast were desired than two browns provide, a light tint of blue or green would have been good for the ornament. While all the letterhead designs are excellent our preference is for the one on which the oval monogram device in two colors appears at the top. This design combines good taste with just enough strength for a printer's letterhead.

R. M. Reed, Martins Ferry, Ohio.— Blotters are of fair quality, display and arrangement being satisfactory. The selection of type faces is not a good one for the class of work. Cheltenham Bold is a very good letter for advertisements (in newspapers), posters and other big work, but for small jobwork Goudy Bold and Cloister Bold are better, mainly because they are less common and more pleasing. Such bold types are not necessary, however, on a small form like a blotter, which does not have to compete for attention with other displays as on the page of a newspaper or in windows along the street. Lighter types are desirable on blotters. Cheltenham Bold is better than the extended Copperplate Gothic (sans serif) used on another blotter in the collection, but either of these faces used alone is better than the two of them mixed into one blotter, as on the one entitled "Printing that Pleases." Cheltenham Bold and Copperplate Gothic have nothing in common in shape or in design features to make their use in one form permissible.

H. A. Wagner, Galveston, Texas.—You indicate a decided fondness for the color yellow, which is probably the poorest of all colors for type printing, largely because it is weak in tone or strength. To show up at all well a line printed in yellow must be set in large bold type. Even rules in yellow, in connection with type printed in a strong enough color to be read with ease, seem pale. We refer, of course, to yellows of full chroma and of the relatively high value characteristic of the yellow inks as the printer gets them and not to deep yellows or to browns of yellow hue. The cover of the March issue of *The Star-Bulletin* is very poor indeed, due to the fact that all the type — and there is considerable small matter on the page — is printed in yellow. Here, by artificial light, we would not attempt to read the page and it would be little better by daylight. The border panel is printed in blue considerably stronger than the yellow and sticks out from the page like a sore thumb, whereas it is the type that should be most prominent. The page in question is well designed and would show up well if the use of the colors had been reversed. On the cover for *The American*, where yellow is used for the big letters of the title the result is not so bad, because the letters are outlined in black. However, if it were not for the black outlines the line, large as it is, would appear weak. The illustration in yellow is indistinct, due to the weakness of the color, and the inside panel border is likewise weak, but, of course, there is no reason why that should be strong. The yellow on the cover of the type specimen book is good. It is stronger in tone or strength than the yellows on the other two jobs, a little orange having been added, and is employed for ornamental features only. Here the deep green and rich yellow make a pretty combination on the buff stock. The sole weakness in this pleasing page is that the main display lines are proportionately too small for the page.



"Like father, like son" aptly illustrates the ability of W. F. Melton, Jr., Dallas, Texas, who with only a year's experience in dad's shop contributes a big collection of excellent specimens. The card shown above is a characteristic example. On the original the steno's portrait was in deep orange, and the type and border in brown.

Manual Training Normal School, Pittsburg, Kansas.—With such a fine paper as used for the cover of the booklet "Some American Artists" good judgment was exercised in confining the cover design to the two simple lines of the title. The only fault we have to find with the work in that respect is that the title is printed just a little too low for pleasing balance. We greatly prefer the printing in brown on India tint stock, as the silver bronze on the deep brown stock is indistinct and not so pleasing either. The title page is well arranged, but the effect of the lines being so near the same length gives a "stumpy" graceless appearance. Variety in the length of lines and their arrangement to form a neat and graceful contour is a requisite to good display that is often entirely overlooked. Another thing, though we passed without comment the use of Parsons on the cover — there being only two lines on the cover — we can not pass the title page without stating that you could have done better by using a conventional old style roman. The text is set in a very good modern face, though the letter is a little too thin and is set in rather too wide a measure for its size.

Jesse C. Brothers, Polley, Wisconsin.— We regret you have waited all these thirty years that you have been a subscriber to The Inland Printer to submit a sample of your work to this department, which you state you enjoy. In the idea that we care only for fine printing you are laboring under a misconception as to the purpose of this department. If you had read the reviews as assiduously as you have looked over the fine examples reproduced you would have found that most of the fellows who submit work are men who recognize that their work is not the best, who desire suggestions for improvement. We, of course, reproduce the better specimens, as they are to be considered in the light of models or examples for the adaptation of less favored and less experienced workers. *The Messenger*, school annual, on the whole, is a creditable piece of work, in fact, far superior to the average small-town school annual. The margins and the typography of the text are neat, and the print is excellent. We dislike the style of border used on the advertisements, and the advertisements would have been far more pleasing if plain one-point rules had been used. We are not overfond of the display type used, but you could have done worse. The fact that the one style is used almost consistently is a point in favor of the advertisements and of the book. If red and gold are the class colors, the printing of the red cover stock with gold ink is permissible, otherwise you could have achieved better results, as, for instance, by the use of black ink, provided, of course, a lighter type face than the large Cheltenham Bold Condensed had been used. In the gold the illustration is indistinct.

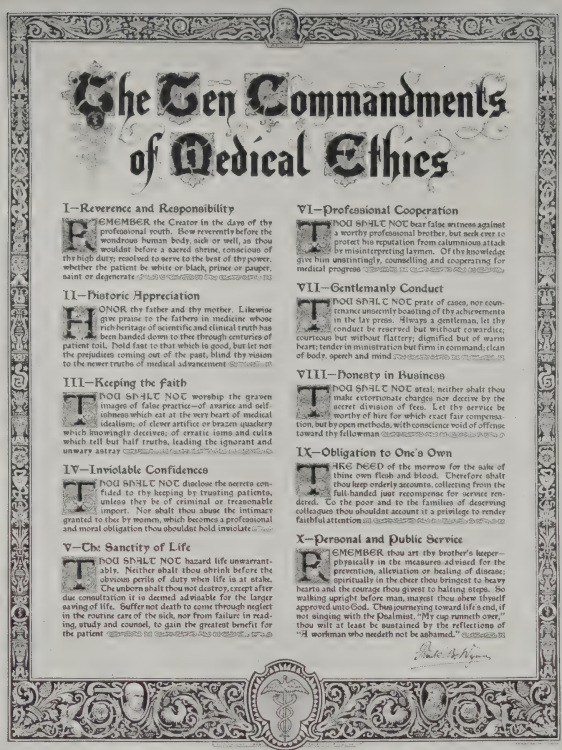


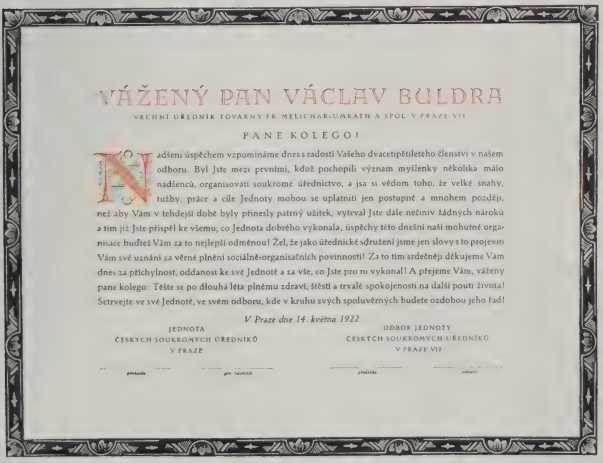
Another setting of the card shown at the top of the page, which shows that the Czechs are good printers.

ARTHUR G. HALLETT, East Liverpool, Ohio.—Except for the publication, the *Messenger*, the specimens are very good, the letterheads, cards and tickets being exceptionally pleasing. The cover is the weakest feature of the *Messenger*, the excessive use of border and ornament cheapening it materially and at the same time detracting from the force and effectiveness of the type matter. For a small-size page, the publication having 6 by 9 inch pages, too many styles of type are employed in the advertisements, some of which are also badly crowded. As individuals, some of the advertisements are decidedly pleasing. These are generally set in light-face type, indicate a restraint in display and are well whited out. The wide variance in the attractiveness of the advertisements is difficult to understand unless several compositors worked upon them and were permitted to go their own ways without restraint, which should not have been the case. A paper ought to create an effect of homogeneity and not appear to be a lot of very different things scrambled together.

PARNELL PRINT SHOP, Chicago, Illinois.—The Molinari letterhead requires better type more than it needs a better arrangement. The arrangement is the conventional one, but passable. Here's an idea: As the trade-mark device, which is crudely designed, is largely a duplication of the type matter, it should be smaller. Taking it as it is, on account of that duplication, it should be printed in the second color, but to do that would necessitate a change of color, as the red used for the small line of type, "Fine Tailoring," would be too strong for such a large cut. Brown would be good, as if not too dark it provides a good contrast with black, yet is not brilliant like red. Bring the lines "Phone 3106" and "O. K. Building" down into the central and main group, just below the street address, thereby simplifying the design by reducing the number of parts. Now use one style of type (the trade-mark makes two even then) and let that style be a good one, say Caslon, and you'll be doing about as much as possible to get up a good letterhead with that trade-mark. The type is also bad — yes, worse — on the Molinari label. The trade-mark is away too big for the size of label, and an incomplete border is always bad.

SMITH BROTHERS COMPANY, Pittsburgh, Pennsylvania.— In general your brochure, "A Journey Through the Printing Plant of Smith Brothers Company," is impressive and attractive. In view of its excellence as it stands we dislike to point out where we think it might have been made better. There is, we feel, too much gold in the border of the cover, particularly in view of the fact that the lettered title is small and, we might say, insignificant in relation to the very prominent border. Our idea would be to tone down the border and strengthen the title just a little, particularly in




VÁŽENÝ PAN VÁCLAV BULDRA

VRCHNÍ ÚŘEDNÍK TOVÁRNY FR. MELICHAR-UMRATH A SPOL. V PRAZE VII

PANE KOLEGO!

Nadšení úspěchem vzpomínáme dnes s radostí Vašeho dvacetipětiletého členství v našem odboru. Byl Jste mezi prvními, kdož pochopili význam myšlenky několika málo nadšenců, organisovati soukromé úřednictvo, a jsa si vědom toho, že velké snahy, touhy, práce a cíle Jednoty mohou se uplatniti jen postupně a mnohem později, než aby Vám v tehdejší době byly přinesly patrný užitek, vytrval Jste dále nečiniv žádných nároků a tím již Jste přispěl ke všemu, co Jednota dobrého vykonala, úspěchy této dnešní naší mohutné organisace budteť Vám za to nejlepší odměnou! Žel, že jako úřednické sdružení jsme jen slovy s to projeviti Vám své uznání za věrné plnění sociálně-organisačních povinností! Za to tím srdečněji děkujeme Vám dnes za příchylnost, oddanost ke své Jednotě a za vše, co Jste pro ni vykonali! A přejeme Vám, vážený pane kolego: Těšte se po dlouhá léta plnému zdraví, štěstí a trvalé spokojenosti na další pouti životní! Setrvejte ve své Jednotě, ve svém odboru, kde v kruhu svých spoluvěrných budete ozdobou jeho řad!

V Praze dne 14. května 1922

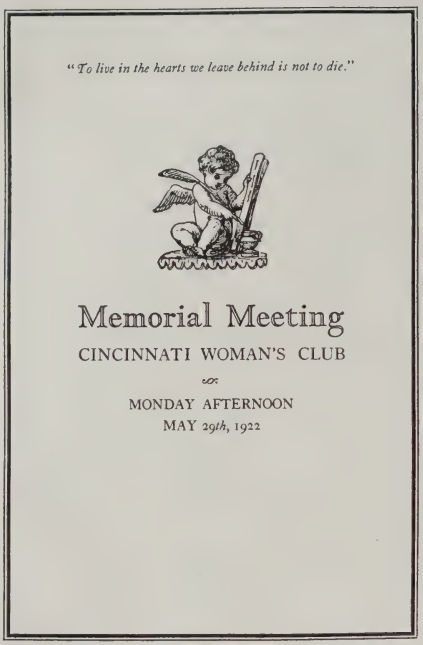
JEDNOTA ČESKÝCH SOUKROMÝCH ÚŘEDNÍKŮ V PRAZE

ODBOR JEDNOTY ČESKÝCH SOUKROMÝCH ÚŘEDNÍKŮ V PRAZE VII

Specimen sheet from the Czechoslovak printers' trade paper, *Typografia*, published at Prague. The border in the original was blue, the main headline and initial in deep red, and the type in black on rough white stock.

The above handsome wall hanger, executed by The Hollenbeck Press, Indianapolis, Indiana, demonstrates how engrossed effects may be obtained by type, lettering and appropriate decoration for work where the quantity prohibits hand engrossing. The type is Satanick, which a number of years ago enjoyed quite a vogue, and which is here brought out from a dust-covered case, no doubt, and put to good use. Typography and lettering in black, inside of initials in red and decoration around initials in light green make a very pretty effect. The original was 17 by 22 inches.

view of the fact that the cover stock in itself is one of rare beauty. The general format of the text pages is also fine, even though the decoration is not as chaste as we would like it, and although Cheltenham Old Style is used for the body. Understand, you could have done far worse than to use the Cheltenham, although as a body type it does not compare with Caslon, Kennerley, Goudy, Cloister and a few others we might name. But, of course, you can't have everything. The presswork, while subject to improvement, is weakened through the fact that the photographs were lacking in contrast and in sharpness of detail. Therefore, the presswork is better than an examination of the halftone prints at first indicates. However, it shows the importance of good photographs, proper retouching and good plates; and it does seem the engraver might have etched them more carefully and thereby made up for some of the weaknesses in the photos. Judged on the whole, we feel we must repeat, the book is meritorious and will be accepted as such by the prospective customers to whom it is sent. The first impression, in fact the impression throughout to the layman, is a mighty good one.





Mr. Braverman, typographer for the Procter & Collier Press, Cincinnati, is very kind to the editor of this department. We haven't been able to help him in the least in the way of pointing out defects in his work, but he knows we like to see it and sometimes pass it on to our readers so they also may enjoy some of the pleasure which falls to our lot, so he keeps faithfully on the job. Above, at the left, is the title of a memorial program, which, without the conventional and ugly black mourning border, so frequently found on work of this nature, carries the proper atmosphere. At the right is a folder title, where, owing to the nature of the border and illustration, one would expect to see lettering, but where, instead, we find Caslon type — and it does the job.

THE PROCTER & COLLIER COMPANY, Cincinnati, Ohio.— A package of specimens from you is always opened with eager interest, for the writer knows from long experience that it means a full fifteen minutes of pleasant contemplation. Unable, as we are, to suggest improvements, we urge a continuance of your contributions for the help they are to us and, through us, to our readers. It would be quite out of the question to design advertisements that would reflect the qualities of beauty, dignity and strength more effectively than the series for The Citizens National Bank and Trust Company. That an effect in keeping with the subject of a Memorial Meeting may be achieved without the employment of pica-wide black border is demonstrated by the title of the program for such a meeting, herewith reproduced. Another unusually attractive item is the folder for the Krell piano, the title of which is also reproduced.

CHESTER F. VOGLER, Mebane, North Carolina.— Your work, even as arranged, would be better if better types had been used. Your fonts are not well chosen. The Litho Roman on occasions is satisfactory for commercial stationery, as it approximates a style of engravers' letter largely employed by steel die and copperplate printers. The Parsons is another letter of limited usefulness, but, like the Litho Roman, is good on occasions. We can not understand why small printers whose type equipment must of necessity be limited should buy such types, when Caslon Old Style, or some of the other good faces like Cloister and Goudy Old Style, are so much more versatile. Both the blotter for your firm, The 3-Q Print Shop, and the card for Silkheart mattresses illustrate a characteristic fault, that is, too little variety in the sizes of the various display lines. Forms in which there is little difference in the various lines — particularly when almost every display line might be considered subject to emphasis and where there is none of what we call "body" — seem to speak in a monotone. The big points ought to be brought out strong, and the minor points set enough smaller so that they will not detract through their own prominence from the main features. Another point, Parsons can not be successfully employed with any other type face; there is none other that has the same design characteristics.







Three interesting envelope corner cards from the German *Typographische Jahrbucher*.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Unusual Color Effects

The Trichromatic Engraving Company, of New York, has sent out some prints of unusual combinations in color made with Ben Day tints and flat colors. The effects are beautiful. It is a branch of art colorwork that has been shamefully neglected, and Messrs. Tryon and Grotz of the Trichromatic Engraving Company deserve the thanks of the printing trades for showing what can be done in this branch of art.

Art Printers Teach in Art School

It is a pleasure to announce that Messrs. Joseph Pennell and Fred Goudy are going to teach etching, lithography and artistic typography to students at the Art Students' League, New York, during the coming season. This is a step in the right direction, for through these masters art students will learn how to apply their art practically after leaving school. Mr. Pennell has been advocating the practical technical training of art students for years, and here at last is a beginning which it is hoped will grow into an important feature of all art schools.

Four-Color Proofs in Twenty Minutes

A. E. Dent tells how the Curtis company gets proofs of four-color plates in twenty minutes. A flat-bed cylinder press with cut rollers is used. The four-color plates are laid in a row across the bed of the machine and are registered by measurement. The cut rollers carry a different color on each segment — yellow, red, blue, black. Four sheets of paper are fed from the board by two assistants, using both hands, and on delivery these impressions are handed back to the feeders and fed a step further along so that the yellow impression receives the red, the red the blue, and so on. At the fourth revolution of the press a finished proof is delivered and there are three others on the way. The colored inks used are so mixed that the first one is very stiff or "tacky," the second is less "tacky" and goes over to the first ink on the paper readily, the third ink is softer still, and the last, the black, is the softest and least "tacky" of all. This is called "wet printing" and is the method used on the edition later, so the proofing is only "wet printing" carried out in a small way.

The American Institute of Graphic Arts

The American Institute of Graphic Arts, under the direction of the new president, Thomson Willing, undertakes this season to occupy the position it is intended to occupy in promoting progress in the graphic arts. This it will do by lectures and exhibitions. Burton Emmett is chairman of the Committee on Exhibitions, and he will be assisted by the following chairmen of subcommittees: Heyworth Campbell, Illustration and Design; Stephen H. Horgan, Pictorial Reproduction; Fred T. Singleton, Printing.

It is planned to hold during the month of September a memorial exhibition of the work of Joseph Coll and F. Walter Taylor, in conjunction with the Art Director's Club and the Society of Illustrators. This exhibition, as well as the later ones, will be shown at the Institute's headquarters in the Art Center, 65 East Fifty-sixth street, New York. In October there will be an exhibition of recent work by members of the American Institute of Graphic Arts. During November the history of wood engraving will be illustrated. The Painter-Gravers division will hold an exhibition in December. Process engraving, past and present, will be shown during January. February will be given to lithography and planography. In March, designs for moving picture titles will be shown. The April exhibition will consist of printing by students of industrial schools. In May an exhibition of fine books will be held, when it is expected Dard Hunter will tell how he makes his complete books. The public will be admitted to all of these lectures and exhibitions by presenting a visitor's card which may be secured from members, or by application at the Art Center the evenings of the lectures.

Paper Negatives Replace Glass

An important action of the recent photoengravers' convention at Grand Rapids was the appointment of a committee to investigate an invention whereby it is proposed to substitute paper for glass in the making of negatives. This committee is to report within three months. Some of the results shown that were made from high-light halftone paper negatives were excellent. One great advantage this invention has is that after the paper negative is made the film, which is very tough, can be stripped easily from the paper support without any trouble, and, besides, the film lays perfectly flat without any tendency to curl. Of course the stripped film can be printed through from either side, so that the same film can be used for either the typographic or offset press. When making these paper negatives a special attachment is placed in the plate-holder which holds the paper perfectly flat during the exposure. This attachment is on the vacuum printing-frame principle.

Rotagravure Presses for Small Sheets

At last rotagravure is to be started right in this country. The writer has seen a roll-feed rotagravure press that will deliver sheets 17½ by 16 inches and smaller, printed on one side, and also sheet-feed rotagravure presses for sheets 25 by 38 and 36 by 40 inches. These presses are ball bearing and have all the delicate adjustments that fifteen years' experience at rotagravure work has given Charles Van Middlesworth and Charles P. Stirling, the designers of these presses. The presses are built by the Gravure Machinery and Appliance Company, of Bound Brook, New Jersey, under the supervision of Robert F. Watson and Charles F. Watson, experts in machine construction. The small machine will be placed on exhibition in New York, where printers will be invited to see it in operation. These machines mark the beginning of the use of rotagravure for fine art reproduction in books and magazines as well as for advertising, booklets and all the requirements of the highest grades of printing.

Panchromatizing Dry Plates

The Bureau of Standards, Washington, has issued a scientific paper, No. 422, which gives much valuable information for those making color-separation negatives. They should send for this pamphlet. It has been found that the most sensitive panchromatic plates — that is, those sensitive to all colors — are those used immediately after bathing in water soluble dyes. Good orthochromatic plates were used with pinacyanol as the principal sensitizer. We give herewith one formula in which this ingredient is used:

Water	130 parts
Ethyl alcohol (ninety-five per cent)	70 parts
Pinacyanol stock solution (1 to 1,000)	4 parts
Ammonia (twenty-eight per cent)	4 parts

Dry plates were allowed to soak in the above bath at 65° F. for four and one-half minutes, after which they were rinsed for two minutes in ethyl alcohol and dried in a light-tight cabinet, through which air at room temperature was forced by an electric fan. All the sensitizing operations should be carried on in the dark, and the dried plates should be used within twenty-four hours.

As Others See Us

A. E. Dent, the modest secretary of the English Federation of Master Process Engravers, visited this country some time ago and has written most interestingly on what he saw. Here are the concluding paragraphs of his observations:

"Speaking generally of my impressions, I found process blockmaking, whether monochrome or color, was no better done in America than in our own country, with the exception of Ben Day tint colorwork, which they manipulate wonderfully. The great advance, however, is in halftone color offset, where the Americans are ahead of this country. American advertisers do not mind spending money on good designs and first-class blockmaking, and I would that British advertisers might be equally encouraging to talent and service.

"In conclusion, I must pay heartfelt tribute to the kindly and generous reception which was accorded to me as a Britisher by Americans without exception throughout the whole of my trip. So much so that I can endorse the remark made by a distinguished traveler who found himself so well received that he began to feel that he was a colossal fraud or that he had never been really appreciated in his own country."

Notes on Offset Printing

BY S. H. HORGAN

Advantages Claimed for Offset Printing

The image to be printed by the offset method from a grained zinc or aluminum plate can be photographically printed on the plate without requiring a reversed negative as in photoengraving. There is no etching required. The plate can go direct from the photographer to the press. Uncoated, uncalendered rough-surfaced stock can be used, at a great saving for paper. Of course there is no time lost in makeready. Less ink is used to print the edition than in any other printing method. When the edition is off, the plates need but be covered with a protective varnish of gum arabic and put away.

Reproducing Colored Photographs

James Hedges, of the A. N. Kellogg Company, New York, makes the very practical suggestion that to reproduce colored photographs by the offset method it is absolutely necessary to first reproduce the photograph and print the colors over it. A reproduction of a photograph in printer's ink is best done with two printings, one for the shadows and another for the high lights and middle tones. These two printings can be a black and gray, brown and buff, or any hue of ink and a light tint of the same hue. Transparent colored inks, yellow, red and blue, to imitate the water colors with which the photograph was tinted, can then be printed over the photographic reproduction by the offset method. This suggestion of Mr. Hedges is not only valuable for offset printers but for typographic printers as well, who are accustomed to get their effects in four printings. It might be added that the two halftones used to reproduce the photograph should be made by the duograph method — that is, with two halftones made at different angles so as not to make a pattern.

Color Correction on Offset Plates

Louis Moeller, New York, writes: "I am interested in the photographic reproduction of paintings to be printed on the offset press, and would like to know how to correct the errors in color separation in a set of halftones on grained zinc for offset printing. The three-color process engraver does it by reëtching the halftone engravings on copper. This, as you know, can not be done on zinc."

Answer.—There are several ways of doing this, by manipulating the lighting of the copy and by retouching the negatives, but the most successful way of revising the corrections is called the "submarine method." After the best color-separation negatives possible are secured, then albumen, or glue-albumen-prints are made from these negatives on the several pieces of grained zinc or aluminum to be used in printing the colors. After these prints are inked they are developed in shallow trays under water. Hence the name "submarine." The trained color artist who is developing them with tufts of cotton, or camel's-hair brush, leaves color where he wishes or reduces the halftone dots where he pleases, and if he wants to remove the dots entirely he can do it with a touch of strong potash applied with a brush while the plate is held near a tap of running water so as to stop the action of the potash instantly. It should be said that the negatives print dots on the metal with "halos" around them, and these "halos" can be reduced by the artist when developing just as a photoengraver reduces the halftone dots by cutting.

Offset Printing at Its Best

One of the offset inserts in the Greater Printing Industry number of THE INLAND PRINTER for August attracted more than usual attention, on account of the rich brilliancy of its colors. It was a cover design printed on the offset press by the Walton & Spencer Company, of Chicago, inserted between pages 688 and 689. The first pleasing feature of this cover is that, printed on a rough surfaced stock with inks containing little varnish, the illustrations have no gloss and it is not necessary to hold the sheet at a certain angle to escape disagreeable reflections. This will always be a disadvantage with highly calendered coated stock. Second, the soft gradations of the tones from the highest lights to the deepest shadows was obtained without any time taken in makeready. And further, this insert shows the brilliancy of the inks now obtainable for use on the offset press. One of the drawbacks to offset printing at first was that the inks were not sufficiently strong in color, but this difficulty has been overcome. It might be added that there were at least seven printings in this insert, which is the usual number for the better class of offset work.

Letters to a Printer's Devil*

BY R. T. PORTE

CINCINNATI, November 14, 1920.

MR. R. T. PORTE, Salt Lake City, Utah. Dear Sir: It is a long time since I got your letter, and I would have answered it before, but I got a finger hurt in the job press the day before your last letter arrived, so I haven't been able to write you. It was some time afterwards before I could feed the press. My finger is almost well now, and I can feed the press again. Mr. Penrose said I should write you that I had smashed my finger between the grippers and the bed of the press, and then to let him know what you said. He said something about my being a real printer now, but I don't see what that has to do with smashing a finger. It looks as good as new now, only the nail came back funny, and mother says I am marked for life.

Remember that Thanksgiving dinner you had with us when you stayed here? Mother says to tell you she is going to have another just as good this year.

Hope you will write me what Mr. Penrose meant, and if you think I am really going to be made a printer. It seems to take a long time to learn the printing business, but mother says she can learn something new every day about cooking, so maybe it is the same about printing. I bought her an electric waffle iron to cook waffles on, and they are awfully good.

Your friend, JOHN MARTIN.

SALT LAKE CITY, UTAH, November 22, 1920.

My dear John: As the self-appointed Elevated High Feeder of the Amalgamated Association of the Smashed Finger Feeders of the World, I welcome you into the brotherhood. You have been properly initiated and have passed the examinations, so are now entitled to a seat among the brothers and to wear the badge that belongs to your station. You can now say that you are well along toward the goal you have started out to reach. You have passed the first test and can look forward to making the others with confidence and lightness of heart.

This is the news that I have been waiting for. I thought it must have happened and that I did not hear of it. Was on the point of writing and asking about it, when you letter came with the glad tidings.

It is impossible to be really a good printer — and a pressman — without first getting a finger pinched some way in a press. Some have them pinched in one way and some in another, but there must come a time when a finger will be pinched or smashed, or something like that, and then the boy is on his way. He has passed the first test and there is a possibility of making something out of him.

There are many boys who get their fingers pinched, and then quit. That is putting them to the test. They have been found yellow and have left the printing trade, never to return, because the first test was too much for them.

It makes me proud to know that my friend has come through with glowing colors, and that I can now meet him on equal footing. I am sure that he will always be a printer. Even though in the future he may drift into another business, yet he will, like Ben Franklin, be prouder of being a printer than of anything else.

Mr. Penrose knew that this was the test you must go through, and probably wanted me to tell you just what it meant to you to have your finger smashed. He, I am sure, welcomes you into the brotherhood as freely as I do, as he is a member, if you will notice the second finger of his left hand. For myself, I have two fingers of the left hand that entitle me to membership — but one finger does as well, so do not try to outdo others and get any more fingers pinched. One is enough.

So you can feed pretty well! That is a mighty important thing, after all. I don't know why it is, but some way a "feeder" is not considered as much in a printing office. If a boy is "only a feeder" he thinks that it is something of a disgrace, and longs for the time when he does not have to feed a press, and can make ready, and match ink, and do other things. But, where there is hand feeding, a feeder can easily make or spoil a piece of work, and really a feeder is a mighty important personage after all. I never could get it into my head that feeding was about the lowest sort of work about a printing plant. I may be funny about this, but I think feeding is one of the most important things, and while it is mechanical in a way, yet it must be done right or the work of the compositor, the pressman and the stock cutter has gone for naught — to say nothing of the stock itself. Of course more and more mechanical feeding is coming in, and the day of the good hand feeder will soon be over. But that is something that must be expected. Progress in the mechanical side of printing must keep pace with the progress made in other industries.

The boy who wants to get along can gain a whole lot of information and knowledge of typography while feeding a platen press. If he does it as a machine, instead of as a human being, he will not get out of it what he should. However, it is possible to get a whole lot while merely feeding sheets of paper.

As one sheet after the other comes out, or is taken out of the press, you can look at the displayed type, study just why this kind of type or that kind of type is used, and why it is set this way, or that, or what the form is used for and why the pages of a four-page folder are imposed the way they are, and a whole lot of other things. If the boy is a mere machine, he will not think of these things, but will simply feed the sheets. If he is looking for knowledge, he can study out these things and then find out for himself later on.

And another point is the studying of efficiency. Just a little experience of my own to show what a boy may learn of efficiency. The first large platen press I ever fed was in Casselton, North Dakota, a long time ago — and that same press is in use at that plant today and doing good work. The first job I "kicked off"— for the press had to be "kicked"— was twenty-five thousand deposit slips, about 3 by 7 inches, printed one at a time. Just think of kicking off twenty-five thousand of those deposit slips one at a time, when four or five could have been set up, and hours of toil saved. Of course I did not at first think about it, but as hour after hour I had to kick that 10 by 15 platen press it gradually soaked into my brain that this might have been done, although I did not say anything about it. Even to this day I can't look at a deposit slip without thinking about feeding the cussed things one at a time — three days' work of kicking and feeding. I also hate that type of platen press because of that experience — not because the press is not a good one, but just because of the experience itself.

Never were "individual drive" electric motors more welcome to a soul than to me, and now when I see boys feeding presses driven by motors I think of the luck that is theirs as

*NOTE.—This is the fifth of a series of letters between Mr. Porte and a printer's "devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade. Copyrighted, 1922, by R. T. Porte.

compared to us older fellows who had to learn to feed in the old days when foot-power presses were the only kind in use.

You did not mention it in your letter, but I think that you probably are now making ready on some of the forms that you are feeding, and are learning to set the grippers and the gage pins. That makes me think again of the first job I ever put on a platen press — the same old press I mentioned before. It was a job of laundry ships — ten thousand of them. A thousand or so had been printed a few days or a week before, and the form was locked up for the press. It was Monday, and Steve, the printer, had failed to show up, as usual. The editor was out of town, and there was no one in the shop except myself and the girl who set the straight matter. The laundry simply had to have some more slips, and as the stock was cut, I thought I could put the job on the press. Well, I did, only I forgot about the grippers, and when I pulled a proof on the tympan I was surprised to find that a streak through the middle of the form didn't print. I put in a sheet of paper and tried again, with the same result, only this time the press went over easier and didn't make so much noise. I called Mabel over to ask her what the matter was. Her remarks were quite plain and easy to understand and were not very flattering to me.

"Why, you poor fool," she said, "you have run one of the grippers through the middle of the form."

And I had, and I also learned right then something about grippers, something I have never forgotten. It took some time to put in new material in the place of the smashed type and finally get the form to press. Mabel helped me, and by six o'clock two thousand more laundry slips were delivered. Ever since then I have had an intense dislike of deposit slips and laundry slips.

In those days no one thought of keeping track of the time it took to feed a job, or anything else. It was simply a matter of getting what work came in done, getting out the paper on time, setting ten or twelve galleys of type, and getting to work on time at least two mornings a week — and perhaps working until midnight on press day. There was no such a thing as overtime or docking — but there was some uncertainty about whether the "ghost" would walk or not. Printing offices were not run on a business basis in those days.

Smashing a finger is painful, and a mistake in having this happen, but as you go on day after day you will make mistakes. Things will be done wrong, and though you stay in the business fifty years, errors will be made, and jobs will be spoiled.

To make a mistake once may be forgiven, the second time you may be cussed out, but the third time you ought to be murdered. In fact, making the same mistake twice should subject you to torture, because when you have made it once and have been told it was wrong, that should be enough. Pinching your finger once is only a common error, and perhaps a necessary one to teach you to be careful, but to do it again should never happen.

It is nearly Thanksgiving, and will be only a day or so to it when you get this letter. I wish I could be with you and eat that great dinner your mother is going to cook. And ain't we fussy with our electric waffle iron, 'neverything? The old kind was good enough for me, but like everything else, you young fellows are getting the best of us who were young — in years — so long ago. You now have electric driven presses, and electric waffle irons; you will have self-feed presses, but you will still have to feed yourself waffles in the same old way. You can't get a better way than that!

Write soon and tell me how you are getting along with making ready. Give my regards to Mr. Penrose, and to your mother and sister, to say nothing of yourself.

Yours sincerely, R. T. Porte.

Some Principles of Success for Printers

BY SAMUEL GOLDEN

EMPHASIS is continually laid on the importance of good typography. At times somebody has given a thought to the value of clean and distinctive presswork. Recently the paper industry has been featuring the fact that "paper is part of the picture." I do not want to underestimate the important part these forces play in the production of good printing, yet I believe the printer's deplorable condition is due to lack of information about forces other than typography, paper and presswork.

The printer of today is regarded merely as a mechanic — a man who, if told what to do, will do it. That explains why the advertising "expert" had little difficulty stepping in between the consumer of printing and the printer. The advertising man filled a gap the printer never attempted to bridge. What must the printer do to win his position?

First, study how to combine art service with printing service. In nine cases out of ten attractive advertisements and beautiful type pages have been tied up with a neat border, a striking illustration or a distinctive color arrangement. The artist should have as much a part in the printing industry as the compositor, and should make his contribution before type, paper and color are considered. The advertising man recognized this at the start, which accounts in a large measure for his success.

Second, encourage creative ability. Don't consider the men who can not set type or run a press an overhead expense; as a rule they really are the ones who create the work for the compositor and the pressman. If conditions in the building trades resembled those of the printing industry the architect would be considered an overhead. The printers have encouraged the "bricklayers," but have driven the creative forces out. The advertising "expert" of today is the outcast of the printing industry of yesterday. The remedy for this situation lies in training and encouraging the creative and sales forces in the printing craft.

Third, specialize. Make a study of a particular line or business. Then try to make that industry the backbone of your business. Choose one that interests and appeals to you. Instead of just selling printing, try to create printing which you believe will fit this particular industry. Get together with your artist, make up a dummy for this and a dummy for that. You will soon find out that your standing will be altogether different. Instead of being handed specifications to figure on, you will be invited to make suggestions, to venture an opinion as to what you think of this, that and the other thing. Your opinions will be treated with respect.

The advantages to be derived from, first, making artwork a part of printing; second, creating and suggesting printing, and third, specializing in particular industries, are numerous. It will give you a chance to enjoy your work, because you will have a part in its creation. It will make you feel full sized, because your customer will ask your advice and sometimes be guided by it. You will not have to worry about competition. Last, but not least, you will be able to make a profit.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Newspaper Surveys Are Interesting

Mention was made in this department some months ago of a newspaper and business survey made in Iowa during the past two years, which concentrated evidence from 120,000 people as to what the readers think of their respective town merchants and business places, and what they read most, like best and criticize most in their local newspapers. It is a valuable compilation of facts much sought by those who are interested in such matters. Now comes a somewhat different survey made by the Montesano (Washington) *Vidette*, to ascertain what local newspaper readers think of sensational and startling crime news. A special report of this survey is sent to The Inland Printer by Dan Cloud, editor of the *Vidette*, who has summed up the questions and replies as follows:

The four questions asked in the circular and the votes as indicated in the first fifty replies, follow:

Do you read criminal and sensational news in any paper? Yes, 36; no, 13.

Do you believe a majority of your neighbors do? Yes, 32; no, 9.

Would the *Vidette* gain more readers if it printed more about crime, scandals and sensations of this community? Yes, 16; no, 26.

Would it be doing a better service to the community if it did? Yes, 10; no, 39.

Though *Vidette* readers, of course, know the *Vidette* policy is opposed to printing such news, no partiality was shown in mailing the questionnaires. The *Vidette's* own list of readers was discarded, and from a complete mailing list of Montesano home holders every third name was selected until all the questionnaires were mailed. Neither did the instructions with the questions indicate what replies were hoped for or expected.

The comment that came with the replies from those addressed was most illuminating, showing the trend of opinion on this matter of sensational newspapering. It might be interesting to others to sound out their constituents along similar lines.

Cleaning Up the Desk

We almost despair sometimes of ever seeing newspaper publishers generally attending to their desk matters promptly. Some of the very best editors we have are the poorest office men. Some of the best office men are the poorest editors, no doubt. Seldom are the two combined in one man who has the time required to efficiently handle both jobs. Thus desks get piled up with miscellaneous stuff, and crowded with little matters that can be put off till some other time. The other time never arrives, and the desk is left piled high till New Year's or some other psychological moment when the whole mess is dumped off into the waste paper basket and landed in the furnace. Now, this is literally true in some cases. We know it. We know where good checks sent in to pay for good business have gone in with the rest of the junk, too, and the credit given upon memory alone. If we of this crowded condition or procrastinating disposition could have some kind of an office girl or boy, or wife, or sister, who could help us take care of the little matters of this kind, and help us to remember, maybe it would give us time for better work in editing and soliciting and managing the business. Either that, or work longer hours and catch up when others are playing or sleeping. Some of us who look back upon the country publishing business of twenty-five years ago remember when we did all the work now handled by two and three office assistants. We worked long hours and still got off for a ride on a free pass to the city occasionally. We attended editorial conventions and came back with a headache and a sour breath — and sometimes let the things go that should have been done, simply because there was a limit. And a lot of us lost more money trying to conduct business in this way than we now pay for the office help that keeps things slicked up.

Make up your mind to one thing, and that is that correspondence must be taken care of. And the best way to take care of correspondence is to do it at once — answer it by the next mail. Often a minute will answer a letter, if done at once. If books are properly made up and organized, ten seconds and a scratch of a pen will make a record of a transaction that is important. Filing cases of one kind or other may be had for less than a dollar. Label these and file things away instead of leaving them on the desk.

Confusion, headaches, disgust with the business, bad feeling on the part of patrons, all will be largely eliminated by using a little headwork and quick action when opening your mail or clearing up the desk — and it will cost but little.

Getting Free Publicity Across

Free publicity copy is now strongly reinforced with free plate stuff to help get it across in the newspapers — and a lot of them fall for it readily. Just why newspapers should accept or use free plates without expecting to give somebody, or something, value received for the expense of making and sending such plates, is a hard question to answer. Somebody pays for the making of the plates — that much is certain. Platemakers are business men and have to pay for the production of the plates. But the newspapers do not have to accept or use such plates. Yet we believe hundreds of them do use them. Recently our attention was called to some innocent looking free plates, telling an interesting story about New York hiking clubs, etc. Well concealed in the story is the best sort of advertising for condensed milk, chocolate bars and other luncheon concomitants. Many such plates have oil and mineral land propositions promoted in their content. Canada has received millions in such publicity, as we all know, and now the subtle, sneaking, stealing free plate thing is worming itself into all kinds of stuff for readers to innocently ponder and pay for. Recently, seeing some of this in a small daily newspaper, we asked the proprietor if he knew of the free advertising his

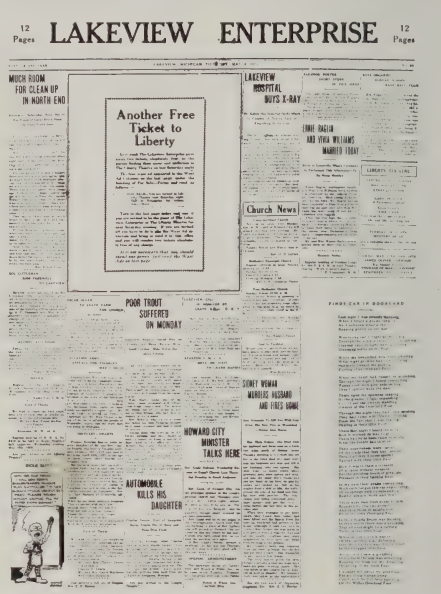
paper gave a certain thing the day before. "No; what do you mean?" he asked. "Well, it was there on your second page, in plate matter used for a filler, and under the original plate heading," we informed him. "I declare," he said, "I have told the boys to look out for that sort of thing and never use it without resetting it and proofreading it. Yet they get rushed sometimes and slip it across. I won't have it, and I'll call their attention to this." And the ones who paid for the free plate have probably checked this up as worth the cost of the plates, perhaps, in this one paper. If local newspapers wish to cheapen and prostitute their columns in that way, just to take the easy way when they are busy, they can enhance the free publicity idea even more than it is now — and it is certainly considered important enough now to afford to good publicity men salaries greater than those paid to the highest professors and teachers in our colleges.

The newspaper represents a big investment in every field in which it is a success nowadays. The cash outlay in equipping the plant and organizing the newspaper is equal to and usually far more than that in any other business of the same gross amount annually. The acquisition of a good and reliable list of subscribers to a newspaper represents another large investment. Did you notice recently that the *Detroit News* paid $1,200,000 for the *Detroit Journal* subscription list and good will, on the one condition that the *Journal* suspend publication and turn over this intangible but real asset to the *News?* Then value your own investment, your plant and good will for what it is worth, and do not cheapen it by unbusinesslike surrender to those who would either use it for personal ends or steal its value in free publicity. When you make a good newspaper, sell it to the public — and get your pay for it. The years you fail to do this now will loom up before you when age has robbed you of your come-back.

Flat Rates and a New Budget System

All the theories and all the argument showing that local newspaper advertising rates ought to be twice as high as they are will not change the situation until it is shown to business men that they can pay such higher rates and profit by paying them. A graduated or sliding scale running from a very high to a medium figure with a view to getting an average good rate for space will not work out in the country field, or at least there has been no experience in this field which offers encouragement along that line. It would be glorious if newspaper publishers in smaller towns and cities could start with 75 cents an inch for the one-time transient advertiser and gradually reduce the rate to the occasional advertiser, the in-and-out advertiser and the one on hand for every issue, giving to the last named the encouragement of the lowest rate. But the trouble comes in making the occasional and in-and-out fellows understand the why and wherefore of the discrepancy. Also there is confusion in the bookkeeping department of the business to be reckoned with and a continuation of argument and adjustments when the collectors go around with bills. The fact that nine out of ten country publishers, as well as the same proportion of dailies in the small cities, adhere to the flat rate, or as near to the flat rate as possible, shows that experience is the best teacher, and that success can be attained under that system. It may be they cut costs of production to make it possible. But in no case that we know of do display advertising rates in dailies of seven to thirteen thousand circulation "graduate" on any scale heretofore agreed upon, while the country papers do get a fairly uniform rate at a price per thousand of circulation greatly higher than any other class of publications — and give a service and get results commensurate therewith. It should be recognized, however, even among these latter publications that there is an "irreducible minimum" and that minimum for the smallest publication is not less than 20 cents an inch.

Recently there has appeared a new phase of this matter of rates, however, in the "Scientized Advertising Rates" promulgated and sold under a patent by a South Dakota publisher. His scheme is to use a correct cost-finding system to discover the cost per inch of advertising space in the paper for the previous year, then figure the amount of space used by each line of business represented in a town or city in that year. Figuring the cost per inch for each class of business and adding a percentage for profit, the class with the largest amount of advertising space is set aside and its quota figured out.


12 Pages **LAKEVIEW ENTERPRISE** 12 Pages

MUCH ROOM FOR CLEAN UP IN NORTH END

Another Free Ticket to Liberty

LAKEVIEW HOSPITAL BOYS X-RAY

Church News

POOR TROUT SUFFERED ON MONDAY

SONEY WOMAN MORRIES HUSSAND AND FIRES HOME

HOWARD CITY MONSTER TALKS HERE

AUTOMOBILE KILLS HIS DAUGHTER

This page is poorly made up. The prominent heads are arranged apparently without effort toward balance and symmetry. The advertisement is placed in the worst possible position; it should have been at the bottom, if on the page at all. No effort seems to have been made to have the hand-set lines of the heads of uniform length, as they should be. In short, it is a good example of how not to make up a first page. For further particulars read review on the next page.

Then the number of firms in that business is considered, averaging the space used among them, and the proposition is put up to them that the space used the previous year cost so much; that an additional twenty-five per cent or fifty per cent would cost very much less to produce, and that this saving in cost could be allowed the advertiser to a large extent if he would take the additional space during the current year. Each class of business is figured out on this budget system and the same proposition is presented to each, with the result, it is stated, of doubling, and more than doubling, the total amount of display space sold to the business houses having used enough the previous year to be considered in this plan.

Not having a copy of the book and charts explaining this new scientized method of scaling advertising prices we will not attempt a real explanation of the subject, but we understand it follows the general idea outlined above. Some groundwork is necessary to establish such a plan, however, and then a selling force to back it up, but it looks reasonable and possible.

The N. E. A. says postage rates are too high now and should be set back to the 1919 figures, but that the zone system should be retained.

Review of Newspapers and Advertisements

BY J. L. FRAZIER

Tracy Bargain Advertiser, Tracy, Minnesota.—This, readers, is wholly an advertising paper, issued once a month by the local merchants. It does not contain a line of reading matter. The feature is a spread on pages 4 and 5, which contains sixty-six small card advertisements. The typographic features are "fair to medium," the presswork excellent.

Twin City Sentinel, Winston-Salem, North Carolina.—The advertisement, "The Call of the Great Outdoors," in which space was sold to various merchants selling articles for vacation use, has been well handled. Such special pages are seldom good looking, being made up of a number of smaller advertisements, each of which seems to merit good strong display. There is, of course, a lot of large display in these advertisements, yet, in spite of the handicap, this special is relatively attractive. As an idea which other publishers might adopt next vacation season we consider it excellent and on that account our readers should make a note of it.

From Nueva Gerona, Isle of Pines, we have received a special illustrated edition of the *Appeal*. It is interesting because of the large number of half-tone illustrations of scenes about the island, and because of its size, there being ninety-six pages in all in the edition. From a mechanical standpoint the paper is poor, doubtless the result of inadequate facilities. There are so many styles of type, so different — and many of them so old and ugly — that the appearance of the pages containing advertisements is very bad indeed. The poor effect of a variety of type faces is accentuated by a great variety of borders. The print, too, is very poor.

Banner-Courier, Oregon City, Oregon.—The first page of your May 11 issue is interesting and pleasing as a result of a good number of interesting headings, well arranged and distributed. Spacing between words of some of the three-line heads set in twelve-point capitals is quite too wide, but these do not affect the appearance at first glance. They represent a detail which you, as a printer, should want to correct more as a matter of pride in your work than because they adversely impress the average reader. Advertisements are exceptionally well arranged and displayed, the unfortunate feature responsible for their lack of complete effectiveness being the use of so many type faces


"Pageant of Progress"—The Marietta Daily Times

MAXWELL LEADS THE WORLD

Even Europe Concedes Maxwell Superiority

Just recently "*The Car*," an English magazine of motoring, praised THE GOOD MAXWELL to the skies in comparison with a British home product of corresponding power and much higher price. Then it was revealed that THE MAXWELL had been adopted as the standard chassis for five horse-cart service throughout all Australasia.

In Spain THE MAXWELL one-and one-half ton truck was designated for use in the Colonial Army. Such excellent service was rendered that the Minister of War has recommended that the domestic military forces be equipped with MAXWELL TRUCKS.

What Greater Praise Could Any Car Receive?

ALL MODELS NOW ON DISPLAY

What Lord Garvagh Wrote To An English Newspaper About The Maxwell

"Sometimes we go for extended tours in the mountains and, no matter what weird places we tackle, THE GOOD MAXWELL is always equal to the occasion. The car has covered about 8,000 miles and it runs distinctly better now than when new. The engine has never been decarbonized nor have the valves been touched."

All over America and Europe it is the same—Maxwell is considered The Car

Maxwell Trucks *Garford Trucks* *United States Tires*

WM. H. LORENTZ

"I Sell Maxwell"

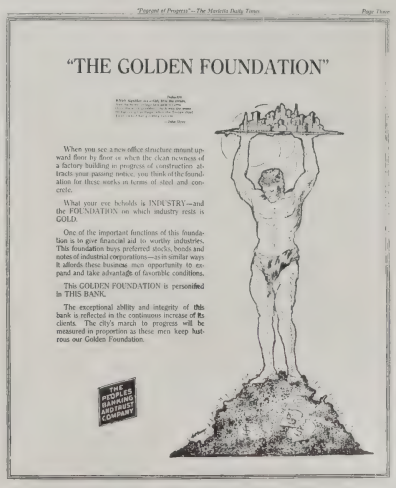
205 Greene Street Telephone 445-J

Striking full-page advertisement from "Pageant of Progress" edition of the Marietta (Ohio) *Times*. Distinction is given the display by the unusual arrangement of the cuts; it is made impressive, furthermore, by the large and readable text which, with the limited display, makes it inviting to the reader.

and, particularly, the employment of that eyesore of a type (particularly in an advertisement), the condensed block letter. This was designed primarily for use in news headings, for which purpose only is it worth anything at all. Presswork is excellent, something, in fact, to be proud of.

Marietta Daily Times, Marietta, Ohio.— From first to last, and in every respect your special "Pageant of Progress Edition" is mighty fine. Well chosen text recites the growth of your city, which, on the surface, looks to be decidedly interesting. The feature that strikes the writer most forcibly is the consistent excellence of the advertisements and the uniform print throughout the six eight-page sections. While several type faces are used in the advertisements, Cheltenham Bold dominating the display, those that are used are harmonious. The best feature of the advertisements, however, is the effectiveness of the display and arrangement and the excellent use made of white space. Two advertisements, characteristic of all that appear in the edition, are reproduced, and let us assure you, readers, they represent a very good style to follow.

Johnson County Democrat, Olathe, Kansas.— Our compliments on the generally neat and attractive appearance of your paper. The print is excellent throughout, the advertisements well displayed and arranged. The paper's heading, across the top of the first page, a free text style of letter, is one of


"Pageant of Progress"—The Marietta Daily Times

"THE GOLDEN FOUNDATION"

When you see a new office structure mount upward floor by floor as when the clean newness of a factory building in progress of construction attracts your passing notice, you think of the foundation for those works in forms of steel and concrete.

What your eye beholds is INDUSTRY—and the FOUNDATION on which industry rests is GOLD.

One of the important functions of this foundation is to give financial aid to worthy industries. This foundation buys preferred stocks, bonds and notes of industrial corporations—as in similar ways it affords these business men opportunity to expand and take advantage of favorable conditions.

This GOLDEN FOUNDATION is personified in THIS BANK.

The exceptional ability and integrity of this bank is reflected in the continuous increase of its clients. The city's march to progress will be measured in proportion as these men keep bustrous our Golden Foundation.

THE PEOPLES BANKING AND TRUST COMPANY

All the local banks carried impressive full-page advertisements in the "Pageant of Progress" edition of the Marietta (Ohio) *Times*. This is a characteristic example of the effectiveness of limited copy, big type for the body, appropriate illustrations and ample white space.

the most attractive we have seen, and in combination with the clean looking page makes a very inviting appearance. The page would be more lively and interesting looking if there were more headings on it, and if the top heads were a little larger, perhaps — but, then, of course, it would not look so neat. Pay your money and take your choice, ours is for a happy medium where the heads are large enough and in sufficient number to make the paper look interesting yet not so large as to keep it from looking neat. You bear just a little too strong on the neatness.

The Courier, Prairie du Chien, Wisconsin.— While we find no particularly outstanding feature in the *Courier*, we note that *all* features are very good. There should be short dashes between the decks of all the heads, and a still better appearance would result if short dashes were inserted between the head and the opening paragraph. If there is anything to find fault with, it is undoubtedly the use of so many styles of display type, although all those used by you are very good, with the exception of the block letter. The mere fact that this style of letter is ugly justifies its abandonment, even though undoubtedly it is a strong display letter. Bold types like Cheltenham, Cloister and Goudy have artistic merit and are sufficiently strong in color. If a bold type seems necessary use a good style and make the best of it.

Lakeview Enterprise, Lakeview, Michigan.—The first page of your May 1 issue, we believe, is the most carelessly arranged of any we have received in recent months. Apparently no effort whatever has been made to effect a pleasing and balanced arrangement of the different units of the page. The headings are placed helter-skelter, without semblance of order, yet you have a seven-column page, the best size for a pleasing makeup. There should be a major or top display heading at the top of every other column, starting with the first. You have one in the first column, an advertisement occupies the top of the next three columns, there is a head at the top of the fifth column and none of any consequence in the sixth and seventh columns. Major headlines in the lower part of the page are arranged just as recklessly. About a third down, the page heads should be lined up in the second, fourth (center) and sixth columns, then, nearer the bottom, a line of heads in alternate columns again. The idea is to so arrange the heads that the left-hand side of the page will balance the right-hand side. Again, the large heads are poorly set; not enough care was given the matter of the length of lines. We find the three hand-set lines of a head widely different in length, whereas they should be approximately equal to look neat. While, as a general rule, the advertisements are fairly well arranged and displayed, several are decidedly overdisplayed. The fact that so many styles of type are used also detracts from their appearance and effectiveness, three and four styles being used in a single relatively small advertisement. Print is fair, possibly a little below.

Wayne Herald, Wayne, Nebraska.—As we have previously stated, the *Herald* is one of the finest small-town papers that come to this desk. The ad.-composition is excellent, and the clean and uniform print a delight to the eye. The two-page advertising spread, "Wayne the Business Center of Northeast Nebraska," is reproduced.

The Shenandoah Daily World, Shenandoah, Iowa.—Your Memorial Day issue is a crackerjack. Print is excellent, mighty fine indeed. The advertisements are away above the average; they indicate an appreciation of the value of restraint in display and of legibility, and readability, that is decidedly encouraging. The few lines that are emphasized are brought out strongly, and the text, or body, is set in readable sizes, which is impossible when a great many lines are emphasized. Illustrations appropriate to the occasion, secured from one of the cut service houses, add materially to the paper, both in the

Aroostook Pioneer, Houlton, Maine.—Your "65th Anniversary Number" is excellent in all respects. It is given distinction by the use of a double-line gray-tone border around all pages and by a pica of white space between columns instead of the customary column rule. The page, regularly of seven columns, is therefore cut down to six, but we believe the suggestion of something special that is given is worth the loss of the column on each page. The advertisements are set as we like to see them, with few lines displayed and with those lines brought out strong and with a lot of white space around them. They catch the eye and look to be, as they are, easy to read. Another good feature is the fact that Cheltenham Bold is used consistently for display, while the paper is clean looking and neat as a result of excellent presswork.

Los Gatos Mail News, Los Gatos, California.—Your issue for June 15 containing twenty-four pages — including twelve pages of advertising from a



An unusually attractive, as well as impressive, special two-page spread from the Wayne (Nebraska) *Herald*.

reading matter and in the advertisements. Giving a paper an atmosphere in keeping with the occasion through the use of good illustrations is something more so-called "country" publishers should consider, for atmosphere adds to a paper's effect and to the effectiveness of the advertisements by showing plainly that both are special. The only fault we have to find is that on some pages the advertisements are not pyramided, although on some they are. However, even where not pyramided they are handled quite well, as they do not cut up the pages into groups of ads. and reading matter closely intermingled.

The Hanover Herald, Hanover, Illinois.— Here is a mighty fine little paper for a twenty-one year old publisher to produce in "the biggest little city in the State." Blow the horn loudly; it's better than pounding an anvil. The first page would put to shame the publishers, older publishers, of bigger papers in bigger cities; it's "clean as a hound's tooth," meaning, of course, there's not an advertisement on it. You have only four pages to work with, too, which makes it all the more remarkable. (Sometimes we excuse publishers of four-page papers when they put an advertisement or two on the first page.) The top headings, we note, have only the one two-line hand-set deck. An improvement in appearance would result if there was a subordinate deck or two in these heads. Another point, the lines of the hand-set drop-line heads are generally too short, particularly on the smaller size headings. Each line ought to be at least three-fourths as long as the column is wide. Some of the lines are not even half the width of the columns. Hallelujah, the advertisements are pyramided! And with more than the proper half of each page given over to advertising the reading matter would look very skimpy if the advertisements were scattered out like a disorderly mob, as they are on most small-town papers. This helps you keep your first page clean without ruining the other pages. The composition of advertisements is your weak point. As our first suggestion for improvement, cut out all decorative borders and use plain rules. The triple one-point rule borders appearing on the Cromwell and Miller advertisements (May 11 issue) would make a mighty good standard border. If you do not have enough of this border, get some more. Considering the size of the advertisements, these three one-point rules make a good border, but in case you prefer to standardize upon a single rule border decide upon three-point. The six-point borders are too strong for the size of the advertisements they are used around in this issue and do not give nearly so neat an appearance as lighter rules would. Display is very good, but the important lines sometimes do not stand out as prominently as they should, because bold face is used for the body.

single merchant, Crider's Department Store — is a dandy, at least so far as the amount of advertising from one store is concerned. We have not the facts available to dispute your claim to breaking the "world's record" for the largest amount of advertising from a single advertiser in a single issue of a weekly newspaper. In our more than eight years' conduct of this department, however, in which time we have examined many thousands of weekly newspapers, we recall but a single instance where another weekly paper might challenge your claim. Two or three years ago we received from Canada a newspaper containing an advertisement for one of the stores of the Hudson Bay Company which, if we recall aright, was also of twelve pages. We cite this instance more in confirmation of your claim than to controvert it. The handling of these twelve pages of advertising in so far as display, arrangement and makeup are concerned is commendable, particularly under what we realize must have been difficult circumstances. Doubtless you experienced considerable difficulty rounding up sufficient material to handle this tremendous amount of display in a plant quite naturally selected without expectation of such an avalanche. We regret to find fault, because under the circumstances better work was probably out of the question, but the advertising is not effective except through the impressiveness of its extent. All manner of type faces are mixed with reckless abandon, faces long ago forgotten by the general run of printers and typographers were brought out to honor and be honored by the occasion — and to enable you to get the work done. We would shout your achievement from the housetops if only the display types were good and in harmony throughout, and if, with ample space, so much of the body were not set in such small type as to prove trying to the eyes. The same faults characterize all the advertising of the issue, likewise the fact that there is too much large display and too much small body. The makeup of the pages is not the best possible, advertisements being placed here and there without evidence of an attempt at order. A paper made up according to the pyramid, in which advertisements on all pages are grouped in the lower right-hand corner, is invariably better looking than a paper otherwise identical in which advertisements are not so systematically placed. Print is passably good and the front page is fair, too, although not enough care was exercised in placing the headings. With the exception of the two headings at the top of the first and last columns, all headings are bunched in the lower right-hand corner of the page. Try to spread them out over the whole page.

Ink Problems of the Pressroom*

BY CLAUDE M. EARLEY

Pressroom Manager, "The Pictorial Review"

THERE are so many problems in printing that it is difficult to know where to begin. So we shall start at the beginning of a job and go right through to the finish. The copy is usually prepared by an advertising agency and the artist is then called in to illustrate it. Sometimes the copy and drawings are turned over to the printer, but frequently the engravings are also made by the advertising agency without consulting the printer, who is expected to get good results.

The artist uses many mediums, charcoal, pastel, watercolor or oil. All of these are put on in relief. Some artists apparently lay the colors on with a trowel and work them up with a knife or with their fingers, and the printer is then expected to get a faithful reproduction with four colors applied with a thin film of ink. The original painting being in relief stands out strongly, but in printing the ink is flat on the paper, so contrast and strong color must be used to gain brilliancy.

The camera man gets his exposure on the plate and this is passed on to the negative-maker who uses his judgment in reducing the high lights and intensifying the shadows. It then goes to the printer and is passed on to the etcher, who has his own idea of what is wanted. After etching it goes to the proofer. A special paper and a strong, heavy ink are used for proofing. Very seldom does the proofer use the same ink and paper that will be used for the job. The result is that when the printer receives the plate he finds it almost impossible to duplicate the effect obtained by the proofer. It is easy to get a few proofs, but it is vastly different to run an edition.

The ideal printing plate is one with color contrasts so that just enough ink to cover the plate need be carried. The plate should be clean after each impression. A halftone is composed of dots, very fine in the high lights and graduating into heavier dots in the shadows. In the heavy shadows the plate looks solid, but a magnifying glass will reveal very fine shallow holes. If too much ink is carried, the impression will not clean the plate, as a residue will be left which will increase with each impression and the shadows will appear muddy. Then the ink will be blamed.

This can be overcome to a great extent by careful makeready. Makeready is often overdone. Some pressmen prepare a halftone as though it were a wood engraving, where every shade must be cut out and laid on. This gives too much impression, forcing the paper down on the dots in the high lights and causing the high lights to appear muddy, and destroying contrast. On the medium tones and in the heavy shadows it forces the residue left in the small holes between the dots and causes intaglio printing. This is a frequent cause of offset.

We now come to electrotyping. It is surprising how many bad electrotypes are used and how little thought is given to them. With a wax mold much detail and contrast are lost; with a lead mold more detail and a much sharper print can be obtained. Many times electros are "thick," they are shallow and have no face, giving a heavy thick print and filling up very quickly. The printer then blames the ink instead of the plate. I know of at least one instance where the ink was wrongly blamed, and on investigation the ink manufacturer found that the plates were so worn that there were no perceptible dots left. The printing was very dirty and the plates had the appearance of being filled up.

The paper to be used is another item to be considered. The printer buys the best paper he can at the price estimated in the job, but it is greatly different from the kind on which the engraver's proofs are printed. The cost of the paper the engraver uses would be almost prohibitive for a large job, as it is of the best quality and contains from seventeen to twenty pounds of clay to a ream 19 by 25 size. This is more clay than would be used in ten reams of ordinary paper.

Let us go on to the subject of rollers and their proper setting, which I consider the most important factor and the one most neglected and least understood. Rollers are the cause of many ink troubles, as the best ink in the world will not give good results with poor rollers improperly set. A hard roller with no life or suction will not lay the ink on the form properly and the ink is blamed for being greasy and gray. A good roller must have plenty of life and be fairly soft and it must be set right. By being set right I mean set to the proper height and not too tight to the vibrator. A roller set too low on the form is one of the causes of the filling up of halftones and type.

The ratio of speed of a form roller is the same as that of the forms. If the roller is set too low it is traveling faster than the form and will smear the ink on the form instead of distributing it evenly. If a roller is set too tight to the vibrator and too low on the form we get a twist or pull to the composition, causing friction and heat. When a press starts in the morning and the rollers are cold you get clean impressions. As the rollers become warm the ink is also warmed, with the result that the printing begins to look gray, brown or catty. Another notch is added to the fountain, which gives the form more color. The inkmaker is blamed as usual.

When the ink becomes warm the pigment and the varnish separate to some extent. You are printing with varnish, while the pigment combined with the dryer sticks to the form rollers, forming a coating like felt on the rollers. Much trouble would be saved if the pressroom foreman would realize this.

Another condition frequently prevails. Once I had twenty halftones to print, made up in a sixteen-page and a four-page form. The color was a warm brown on coated India tint stock. The sixteen-page form was placed on a press in the basement of the building, and the four-page form was printed on a press on the fourth floor, the pressman obtaining his ink from the fountain of the press in the basement. The first side of both forms was run off in the afternoon so they could be backed up in the morning. The following morning the sixteen-page form was as wet as when first printed, while the four-page form was bone dry. Of course, it was believed that the ink on one press had been doctored. To satisfy my curiosity I used the ink from the press in the basement on the one on the fourth floor and took some ink from the fourth floor to the basement. The result was the same as on the first printing. The fault was with the atmosphere; the ink on the sheets printed in the basement did not dry on account of dampness.

Often serious trouble is caused in the pressroom because the ink is not adapted to the paper. We get coated and super stock; some with no finish, and some with a high finish and plenty of clay. Again it will have a celluloid or tinny finish. The same ink will not work on all kinds of stock. The coated stock with plenty of clay and a soft finish will require a soft, buttery ink, while the high finish or tinny stock requires an ink with a tacky varnish that will hold fast on contact.

A few years ago I had the job of printing eighteen hundred sheepskins. I did it in three hours, and the result was almost

*Summary of an address delivered before the annual convention of the National Association of Printing-Ink Makers.

as beautiful as engraving. I used a heavy litho black, to which I added bookbinder's black to give it gloss and drying quality, and ledger black to soften it so it would distribute evenly. I have had wonderful results on bond paper by adding litho black and a small quantity of bookbinder's black to the bond black. Bond paper and sheepskin are similar, inasmuch as they are both greasy, and an ordinary ink will not print well on a greasy surface. The addition of litho black and bookbinder's black overcomes this difficulty.

The salesman has an important part to play in advising the selection of inks for different jobs. The successful salesman is the one who takes a personal interest, studies the conditions and gives each order the same attention that a doctor gives a patient. The successful salesman diagnoses the job, gets a sample of the paper and all the details. Then he gives the printer the ink that is required. After the ink is delivered he follows it up and watches it on the press, using a glass to see if it is covering properly and printing clean and sharp, and making suggestions if it is not right. A salesman who takes such interest in his customers is sure of getting future orders.

Why are there so many colors? I overheard one manufacturer say that he had over a thousand shades. When the four-color process was first brought out only four colors were used, but now there are forty-four times four. The engraver has no standard, but mixes colors to match the original painting and the proofs are sent to you to match. If the printer orders too much he either has it left on his hands or asks you to take it back. Usually it is a loss. If you would not manufacture so many colors the printer could not get them and the engraver would be obliged to use the colors that are available and in turn the artist would be obliged to do the same. Thousands of dollars are lost every year through this lack of standardization, and it is up to the ink manufacturers' association to stop it.

In nearly every pressroom you will find all kinds of varnishes, oils, offset compounds, reducers, and what not. In rare instances some of these are of value if used with discretion, but to my mind they are the cause of a great deal of the ink manufacturer's trouble. If you allow each pressman to use his own discretion in adding these compounds, he is likely to use a pound instead of an ounce. In our pressroom any substance that is to be added to the ink is ordered by the superintendent of the pressroom. It is added in the ink room, where it is carefully weighed and ground in the ink by passing through the mill until it is thoroughly incorporated.

I believe that the ink manufacturer is to blame in many cases for trouble in the pressroom because he is trying to supply too cheap an ink. You can't take an ink, for example, a red worth $3 a pound, and put the same quality into a grade selling for 40 or 60 cents a pound. If you can there must be an enormous profit in your $3 ink. It is up to the manufacturer to educate the printer to realize that he is saving money by paying more for an ink with greater tinctorial strength. He will use less ink and will have fewer delays.

Suppose we had a delay on our presses from filling up, drying, offset or slip-sheeting. Allowing an hour a day for fifty-seven presses, what would it cost in a year? The average cost of the press is perhaps $10 an hour, and an hour lost on fifty-seven presses would amount to $570 a day. That would soon buy a carload of ink. Moreover, when you use the best ink you can be proud of your work. It is up to the ink manufacturer to show the printer how he can save money by using the best inks.

We have a great deal of trouble with the cuts filling up in two-color work. Most of the troubles are with the yellow ink. On some papers yellow will dry; on others it will chalk up; that is, the varnish will penetrate the paper, but will not carry the color with it. It leaves the pigment on top, and when the red is printed it pulls the yellow off. The red is blamed because it is filling up. If the yellow is chalking off it is not the fault of the red. Another case where education will help.

The printer must also be educated to buy better rollers as well as better ink. To most printers a roller is a roller, and it is a question of not how good but how cheap. As a result he gets rollers containing from ten to ninety per cent of old composition, simply because he has beat the rollermaker down to a price where he can not supply a high-grade roller. A roller is composed of glycerin and glue. The glue is gone the moment you reheat it and it becomes brittle. What must rollers be like after they have been melted several times? The rollermaker adds fifteen or twenty pounds of glue and five or ten pounds of glycerin to the old composition, and sends the rollers back to the printer. The printer loses money, because a good set of rollers should last at least four weeks and those he usually gets won't last nearly that long and his printing suffers in the meantime. More pressroom troubles are due to poor rollers than most printers realize.

Again let me emphasize the importance of good ink. The cost of the ink is only about three per cent of the total cost of the job, so why not add a few cents more and get something worth while?

PHOTOENGRAVERS HOLD TWENTY-SIXTH ANNUAL CONVENTION

The outstanding features of the Twenty-sixth Annual Convention of the American Photoengravers' Association held at Grand Rapids, Michigan, July 21, 22 and 23, were the resolution passed in favor of reverting to the forty-eight-hour work week and the adoption of a national advertising campaign which will cost approximately $30,000. Two years ago the greater part of the trade adopted the forty-four hour week and the resolution shows the desire to return to former conditions.

The attendance was fully up to that of former years, about four hundred being present. The business sessions were interesting and instructive. Another high light of the convention was the adoption of the Standard Cost-Finding System modeled after the system in use in the printing trade. The particulars were explained by W. B. Lawrence, cost expert of the association, and by Fred W. Gage, of Battle Creek.

In connection with the convention a comprehensive exhibit of photoengraving equipment was held at the Hotel Pantlind, the headquarters of the association. There were on display four etching machines, three lighting systems, an electric planer, cameras, blocking lumber and other materials and equipment used in the manufacture of engravings.

The banquet and dance, held on the opening day of the convention, was a brilliant affair with an attendance of about four hundred. Henry Allen was toastmaster, and the principal speaker was Arthur H. Vandenberg, editor of the *Grand Rapids Herald,* who built his address around a parallel between nitric acid as used by photoengravers and nitric acid in its relation to American citizenship.

Adolph Schuetz, of New York city, was reëlected president of the association for the fourth time. C. A. Stinson, of Philadelphia, was again elected first vice-president; Henry Petran, of Milwaukee, second vice-president; Oscar F. Kwett, of Canton, Ohio, secretary-treasurer. John G. Bragdon, of Pittsburgh, treasurer for several years, was unable to be present on account of ill health. He was voted a life membership in recognition of his services to the association.

The entertainment features of the convention included a tea and luncheon tendered to the visiting ladies, and an automobile ride and theater party to the delegates in addition to the banquet and dance. A golf tournament was staged at the Highlands club of Grand Rapids on July 22, a handsome silver cup donated by President Schuetz being won by the Grand Rapids foursome. The weather was all that could be desired and added much to the enjoyment of the entertainment.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Grippers Do Not Hold Sheet Tight Enough

A pressman states that although he has the grippers set to even tension he can readily pull the sheet from all the grippers. He wishes a remedy.

Answer.— Find the gripper spring and see if you can not increase its stress by the nut on the spring rod. Perhaps the spring is operating at its original adjustment. It may be necessary to apply a new one.

Imitation Photograph

A Kentucky firm of engineers writes as follows: "Will you be kind enough to tell us under what process the enclosed imitation photograph is made?"

Answer.— Any printer who does good halftone work could duplicate this job. He must, however, have a good halftone plate and a mechanical overlay to give the plate its best makeready. When the sheet is printed it is coated in a special machine called a varnisher, which imparts the glossy surface and gives it the yellowish cast of color.

A Neatly Printed Annual

C. Olos Lowe, Osawatomie, Kansas, sends a nicely printed school annual, *The Cardinal*. It is issued by the senior class of the high school and contains numerous halftone portraits. Dull enamel stock is used, and the excellence of the makeready brings out the good quality of the halftone plate. A few minor defects are noted in the letterpress and a few halftones are slightly filled up. The pressman should insist that all broken letters be changed before the form comes to press, and he should wash the plates frequently. Notwithstanding these trifling errors, the magazine is worthy of much praise.

Rollers Cut by Perforating Rule

A pressman asks how he can avoid cutting the rollers on his platen press when the perforator is locked parallel with the press bearers. The reason given for locking the form this way is that when locked the long way of the chase the cutting of the top sheet by perforator caused trouble in feeding.

Answer.— In locking up the form place about twelve points between the furniture and chase on lower left corner and upper right corner. Fill in the other corners to correspond; this will give a slight tilting to the form, which will prevent the surface of the roller touching in a continuous circle and thereby lessen the chances of touching.

Gold Ink on a Blank Board

A Southern printer encloses samples and writes: "We are enclosing herewith specimen of a six-ply board of which we have a considerable amount to handle, using a gold ink. We have tried every experiment that suggested itself to us, in an effort to secure a better body to the color on this work. We have tried both hard and soft packing, have changed rollers several times, adjusted and readjusted the truck rollers and given the press numerous washups, still after three or four impressions at full speed the work will appear as the specimen does. We have a considerable amount of the ink on hand and should like to use it, if it is possible to secure a good clear impression with it. Is there any suggestion that you can offer as to what might be done to eliminate our trouble?"

Answer.— You may secure improved results by adding some No. 7 varnish to your ink. This varnish furnishes a body to the ink, holding the bronze and preventing the spreading during the impression. We would use a hard tympan and operate with the lightest possible impression. Fix your roller trucks so that the surface of the rollers will just have a bare contact with the form. Too much impression and too much roller pressure will disturb the film of ink that is laid on the paper by the form. You can secure a one-pound can of this varnish from your ink dealer.

Printing on Unglazed Celluloid

A Missouri printer wants to know if unglazed celluloid can be printed upon and then be given a polishing. He also wants to know how to print on celluloid.

Answer.— For the average printer it is advisable to secure the finished product and print on it with the proper ink. This ink can be secured from your dealer. The actual printing of the celluloid with suitable ink, type and makeready is not so difficult as it may appear. There being comparatively no absorption by the material, the ink will dry wholly on the surface. To produce a sharp print the ink must not spread unduly under pressure and should dry hard. Aim to have the rollers set to just a bare contact with the surface of the type so that the deposit of ink on the type will not spread beyond the surface area, then the transfer of the ink from the type to the material will give a sharp print. Do not pile the printed sheets, but spread them out to dry, which should take over night.

Getting Back in the Game

A printer who has been out of the business for several years submits the following questions: "(1) Is lye injurious to type if the type is left soaking in a medium strong solution, or even a strong solution? I remember that when I was on earth before old printers said lye would eat type, and I have heard some such expression made recently. Some type in our office is very dirty, and I wish to soak it in lye for an hour or two, or over night, and then thoroughly wash it in running water. Can I do any damage? (2) What is French folio paper? Is it French writing? I refer to paper used in spotting up for overlays. Of course folio is a term for 17 by 22 inch size, but French writing paper is also made in larger sizes. I am not sure that French folio and French writing paper in a folio size are the same thing, though I think so. (3) Isn't pressboard used any more for placing usually directly under the draw-sheet for a hard impression? I have been told that it is not, and I want to know why. I am using heavy manila paper from a roll to get a hard tympan, as this office has no pressboard. What weight of pressboard should we order for

use on a 10 by 15 inch old style Gordon? I note gray pressboard, 24 by 36 — 100 pound, and 24 by 36 — 150 pound. Which is preferable? Is there any difference between red and gray pressboard, excepting color? Red, however, comes in larger sheets, I notice, and it would be harder to get a few sheets packed for shipment."

Answer.— (1) Lye left on type over night to soften the old ink will do no harm. It will be more troublesome to the fingers of the one who distributes the type than to the type itself. Rinse well after soaking. It will be less harmful if you soak badly washed type in a solution of crude carbolic acid and turpentine, equal parts, and then after it has been soaked over night rinse off several times in gasoline. This solvent is better than the lye for removing dried ink from type, cuts and rollers, and will do no harm to the fingers. (2) French folio, so called, is a cheap, thin, flat paper, hardly good enough to write on with pen. It is used in makeready of forms and for tympan on a platen or small cylinder press. It can doubtless be had in double-folio size. (3) Pressboard is still used on cylinder presses for hard packing, and on a Gordon or other platen presses. There are several thicknesses. Some pressmen use thin sheets of zinc instead of the pressboard. We believe that two thicknesses may safely be used, the thick for heavy forms and one thickness of thin for lighter forms. As far as we know, the red and gray have the same tenacity. It is best to order the cut pieces for use on platen presses. For cylinders, it is sent safely by the paper house.

Setting Angle Rollers

A Michigan publisher has been having trouble with the angle rollers on his press and asks if a certain make of roller will work without wearing on end like those he is now using.

Answer.—The roller you refer to will work very well for table distribution, but, like every other roller, it must be set correctly when first put in the press. The wear on angle rollers is often due to their being set too low, and sometimes due to the speed they attain, which is not diminished when the plate edge strikes the roller which had not stopped when the plate left the roller. Some pressmen place a strip of leather in one of the sockets of the angle rollers; this bit of leather acts as a brake, and as the roller is stopped when the edge of the plate strikes it the damage is slight.

Machine Rule in the Country Shop

BY ROSCOE EDGETT HAYNES

PRINTERS who do not have typesetting machines can hardly realize what a great aid slug rules and borders are to rapid and therefore economical composition. Country newspaper printers, particularly, would find this material such a convenience that once used, it would never again be lacking from the composing-room equipment of the wise printer. Both linotype and monotype machines produce a wide variety of attractive rules and borders on six and twelve point bodies, the linotype material being cast in pieces thirty ems long, the monotype as long as desired. Twenty-four-inch strips are found to be the most convenient length for the monotype material, as these can be handled easily in quantities on an ordinary galley or stored in the compartments of a galley cabinet of the regular size. Linotype borders are cast with corner pieces on each strip when made from slides, and with or without corners as desired when the border is cast from a line of special character matrices. Monotype borders are cast in strips and have no corner pieces, but separate characters are obtainable in a variety of forms which harmonize with the strip borders, and are on standard six and twelve point bodies.

If the printer has a good rule cutter and a dependable mitering machine, he can buy these slugs in quantities and cut them to the desired sizes. Otherwise it is better to order the slugs cut and mitered at the shop where they are produced.

It is a good plan to ask for a proof sheet showing the styles and sizes of rules and borders from which to make a selection, and then to choose a sufficient quantity of the more serviceable faces rather than to get a little of everything.

In order to cover the ordinary demands of the average shop, the list should include a good quantity of hair-line, one, two, three, four and six point full face, all on six-point bodies. The hair-line should be centered (column rule) if possible, as it will be found very useful in blank work to be set work-and-whirl, as well as for all other blank work except where blank lines follow with type. Hair-line flush on six-point body is better for the latter class of work. In the list of border rule be sure to include one-point parallel, and heavy and light parallel (hair-line parallel with one or two point face) on six-point body and twelve-point full face. Three or four ornamental borders of each size should be sufficient for the remainder of the stock, as with the standard faces of six-point which we have mentioned it is possible to form a wide variety of combination borders by placing the strips side by side. Borders with faces from six to twenty-four point can thus be easily made and very artistic results obtained.

Of course the metal of which the machine borders are made is much softer than brass, but it is nevertheless sufficiently durable to stand repeated use in the country shop where, although the work is printed direct from type forms, the runs are usually short. If carefully made ready the wear on the rules and borders will not be excessive.

To keep these rules and borders conveniently, the printer should provide his composing room with a sufficient number of blank cases and small rule cases to match, so that the fonts can be cut to labor-saving lengths with mitered corner pieces.

Most of the foregoing refers to the use of machine rule and border in jobwork. It will, however, prove equally serviceable in newspaper composition. For instance, hair-line on six (centered) makes excellent column rule, and labor-saving pieces, graduated by nonpareils in sizes from one to ten picas, and thereafter by picas to thirty ems, will be of great help to the makeup man. Shops that ordinarily use a two-point hair-line cutoff rule between advertisements can use the column rule by cutting enough pieces of the proper sizes to take the place of the brass rules. This metal column rule is a great time saver when used as cutoff rule, because the makeup man doesn't have to put leads either side of the thin rule.

In the ad. alley, the metal rule comes in very handy as borders and pieces one, two and three columns wide (the last mentioned made of two pieces each twenty picas long and mitered at opposite ends) can be kept on hand ready to use. If monotype rule is available, down rules of the standard size advertisements can also be cut and kept ready for use. If this assortment of pieces is mitered at each end, the compositor will only have to "slap it together" without waste of time.

A good stock of ready-cut metal rule can be purchased at a very reasonable figure, and if it is handled carefully by the workmen it will remain serviceable for a long time.

Collectanea Typographica

By HENRY LEWIS BULLEN

for if hevene be on this erthe
And ese to any soule,
It is in cloistere or in scole,
Be many skilles I fynde;
for in cloistere cometh no man
To chide ne to fighte,
But all is buxomness there and bokes
To rede and to lerne.
—Vision of Piers Plowman (1362)

* * * *

Sir Walter Scott, Printer

IT is not generally known that Sir Walter Scott, poet of great renown and greatest of novelists, was for many years an active, though secret, partner (and for a time sole owner) of the most extensive printing house in Scotland. Honoré de Balzac, Scott's nearest rival as a novelist, was also a master printer and typefounder. Samuel Richardson, the inventor of the modern novel, and in his day (1689-1761) the most popular novelist, did not achieve fame as an author until after he had achieved a fortune as a master printer.

But to return to Scott. Our readers, we assume, are acquainted with the life and works of that great man. He did not achieve fame at a bound. His first introduction to the reading public was as a translator. He was a lawyer by profession. A schoolmate of his, James Ballantyne, also a lawyer, had opened a small printing house and in 1797 began to publish a weekly newspaper in the small town of Kelso. Scott, in 1799, persuaded Ballantyne to print, as a sample of book printing, a few ballads of which he was the author. These were printed so well that in 1802 Ballantyne was employed by a London publisher to print two stout volumes of "Minstrelsy of the Scottish Border," compiled by Scott and containing a few original ballads of his own.

The outcome of this relation between the schoolmates was the removal of Ballantyne's printing outfit to Edinburgh in 1805, Scott, who was an admirer of fine printing and a collector of fine books, advancing some cash and becoming a secret partner with a third interest. In the same year Scott issued his first great epic poem, "The Lay of the Last Minstrel," achieving immediate world-wide fame. Until 1813 (when he was eclipsed by Byron) Scott was accepted as the greatest of living British poets, issuing one work each year, for which he received larger sums of money than ever a poet had before. The printing house of James Ballantyne & Co. printed all these works, and Scott used his rising influence to procure for his partner much other printing from the publishers, so that soon this printing house became the largest in Edinburgh. In the first three years, though the venture started with only one hand printing press, the profits averaged $10,000 a year — equal in purchasing value to $30,000 at present.



Sir Walter Scott, Printer-Author, from the painting by Sir Henry Raeburn.

All might have been well if Scott had not gone into the publishing business. Taking John Ballantyne, the brother of James, as the ostensible head of the firm, Scott, in 1808, became the secret but controlling partner in the new publishing house of John Ballantyne & Co. His was the sole capital and his the sole risk. In selecting works to be published Scott displayed poor judgment. No books published by him were profitable, except those of which he was himself the author; but all the books were printed by James Ballantyne & Co., to whom Scott's publishing house became heavily indebted. In 1813 when Scott ceased to be a publisher, he had involved the printing house heavily, and had on his hands large editions of unsalable books. However, when his affairs, and Ballantyne's, were at the blackest, Scott issued in 1814 his first novel, "Waverley," which had an astounding success. Each year saw another novel appear; sometimes there were two; and revenues such as no previous author had received, and few since, poured into Scott's hands. These novels, as we all know, were published anonymously. The public ascribed them to "The Great Unknown."

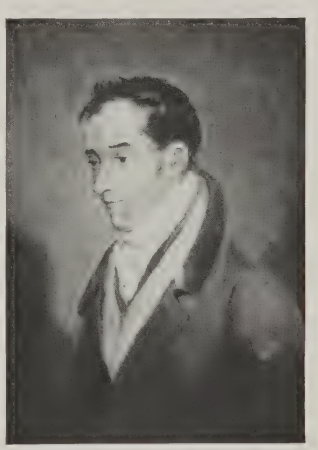
Fired with his literary success, Scott, before extricating himself from his immediate financial difficulties, began to acquire an extensive domain upon which he proceeded to erect a palatial residence, the now famous Abbotsford. His ambition was to be the founder of a noble family, with an entailed estate, and to achieve this he entered upon a career of frenzied finance, which he maintained with great shrewdness until his failure in 1826, after which he not only saved Abbotsford for his son, but paid all his creditors in full. Thus, in 1816, while his earning power was growing, his expenditures more than kept pace with it.

In 1816, still acting secretly, Sir Walter Scott assumed, in agreement with James Ballantyne, the sole ownership and liabilities of the printing house. Ballantyne, continuing as ostensible owner, was actually a salaried manager. In 1817 Scott completed the disposal of his unprofitable publishing assets, and after meeting all losses and paying all the debts of the business found himself the gainer by $5,000. His method was simple. The publishers were eager to issue his novels. In each transaction he prevailed upon them to take over a certain quantity of his unsalable or slow-selling stock. The printing business meanwhile expanded rapidly, and in 1822 Scott resumed his partnership with James Ballantyne, retaining a half interest. Ballantyne had no capital, but was an excellent

credit. The new partnership started with an indebtedness of $180,000, almost wholly in the form of notes negotiated by Scott, and for which he acknowledged himself personally liable, most of the funds realized on these notes having been expended upon Abbotsford and its art treasures and to meet a degree of hospitality such as only a man of great wealth could dispense — yet Scott was by no means wealthy. He was anticipating his literary gains. He at one time received large sums in advance from three separate publishers for three novels, the names, the plan or plot of which had not been selected.

Scott reserved to himself in the renewed partnership all the accounts payable and current funds at date of signing. With no diminution of the yearly book profits of the printing house, the debts of Ballantyne & Co. in 1826 had increased to $230,000. In that year Constable & Co., the principal publisher of Scott's works, went into bankruptcy. James Ballantyne & Co. was endorser of $150,000 of acceptances to Constable & Co., almost all of which represented advances to Scott by his publisher, for which he took the notes of the printing house. These acceptances Scott in turn discounted, but failed in the end to meet when due. The printing house also was liable as endorser for $80,000 of Scott's notes. This crisis ended Scott's connection with the printing house. It is said that his personal liabilities, including those which involved the printing house, exceeded $500,000. His estate of Abbotsford had been made over to his son, upon the latter's marriage, at a time when Scott was managing his involved finances with comparative ease. Abbotsford was thus saved to the Scott family, in whose possession, we believe, it still remains. Scott promptly announced his determination to pay all his creditors, without compromise. To do this he poured out an unprecedented amount of literary work of a high order of genius. Within two years he had paid his creditors nearly $200,000. From 1826 to 1832 he issued nineteen works, none of them short. This herculean task broke his health. In 1832 he suffered a stroke of paralysis, from which he never recovered. He died in that same year. His executors, by the judicious sale of his copyrights, were enabled to pay off the entire indebtedness in 1847.

The true nature of Scott's financial involvements were not known to the public, which adored him. To them he was a man ruined by his trust in his printers and his publisher. Neither James Ballantyne nor Constable wished to combat this belief, and facts to the contrary would never have been known if Lockhart, Scott's son-in-law, had not attempted to confirm the popular belief by a slanderous attack upon the character of the Ballantynes in his "Life of Sir Walter Scott," published in 1838. In this work the great author was depicted as a babe in finance, at the mercy of careless and extravagant partners. The slanders of Lockhart were immediately answered in a restrained manner by James Ballantyne's son and the bookkeeper of



James Ballantyne, born 1772, died 1833, founder of the great printing house of Ballantyne & Co., in which Sir Walter Scott was an active, though secret partner, and for several years sole owner. This portrait is from the oil painting now in Abbotsford, the famous home of Scott and his descendants.

James Ballantyne & Co. in the pamphlet "Refutation of the Misstatements and Calumnies contained in Mr. Lockhart's Life of Sir Walter Scott." In the following year Lockhart responded with an abusive reiteration of his charges in the pamphlet "The Ballantyne Humbug Handled." Ballantyne's son and successors were then compelled to disclose Scott's financial history by transcripts from the books of account and confidential agreements and correspondence in the pamphlet "Reply to Mr. Lockhart's Pamphlet," pp. 97, 1839. The facts thus presented were unanswerable and the Ballantynes were vindicated.

After the failure the printing house was sold at auction and bought by Alexander Cowan, the papermaker, who turned it over to James Ballantyne. Unhampered by high finance, Ballantyne became the sole owner and conducted the business with great success. It maintained its position as the greatest printing house in Scotland under Ballantyne's successors until 1912, when it was consolidated with the ancient and honorable and affluent printing house of Spottiswoode & Co., founded in London in 1739 by William Strahan, the closest friend of Benjamin Franklin. The firm is now known as Spottiswoode, Ballantyne & Co., Limited.

James Ballantyne, in addition to earning for himself the reputation of being the best book printer of his day, was possessed of marked literary ability. He edited the *Quarterly Review*, which Scott projected in opposition to the famous *Edinburgh Review*, as well as the *Edinburgh Annual Register*. But his literary ability was best displayed as reviser of the manuscripts of his great friend and partner. Scott, producing his marvelous books in rapid succession, had little time for revision. All of his works were revised by Ballantyne before they were printed. This was of great assistance.

In Ballantyne Scott found to the end his most devoted friend and admirer. Perhaps it would have been better for our great author if his partner had not been so pliant to his will and wishes. The printing firm became in reality a banking house for Scott and his family. Scott turned in his immense earnings as an offset to the volume of notes he was keeping afloat among the publishing and banking houses. There came a time when every milliner, dressmaker, wine merchant, bookseller, builder, tobacconist, butcher and other tradesmen who supplied Scott and his family was paid by orders on the printing house, yet Ballantyne never protested, and in a measure shared in the fictitious affluence. That he was not the cause of Scott's misfortunes is proved by a letter written by Scott to a mutual friend, after the bankruptcy, in which he says "I have been far from suffering by James Ballantyne. I owe it to him to say that his difficulties are owing to me," and again, "So far as I am concerned, I give my consent with great pleasure to your discharge [in bankruptcy], being satisfied that in all your transactions with me, you have acted with the utmost candor and integrity."

It must not be supposed that the strenuous financiering of Scott and Ballantyne worried them very much up to the time when the unexpected failure of Constable disturbed their unstable calculations. They hoped, and had reason to hope, that Scott's mighty pen would bring in streams of gold sufficient to ultimately land them in the haven of financial security. They both lived a jolly life, amid a host of brilliant and jovial friends. They enjoyed fame and popularity, and their social dreams finally came true, with no man the loser by their financial adventures. To have been the bosom friend and most useful assistant of the greatest of all Scotsmen was a privilege which James Ballantyne appreciated to the full. He was entirely worthy of that friendship.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Sales Suggestions for Paper-Box Manufacturers"

Robert F. Salade is the author of another readable book with the above title, this time for paper-box manufacturers. The great growth of this industry during the past decade is told, and the number of machines used in every part of the work. The book is a sequel to the same author's book on "How Paper Boxes Are Made," and is designed particularly for the purpose of offering suggestions to paper-box manufacturers for the promotion of new business. It is a book of 150 pages, well illustrated and bound in embossed leather. It is published by The Shears Publishing Company, Lafayette, Indiana, or can be secured through The Inland Printer Company.

"Handbook for Process Photographers"

This book is not intended for the reader who is interested in photoengraving only in a general way. It is a handbook of methods and formulas rather than a complete text book of photography as it pertains to photoengraving. It contains a great deal of information in fifty pages on the subject of making line and halftone negatives by the wet collodion method. Several useful tables for camera work are given. The chemicals used in photography are listed in the book, together with a description of their properties and the precautions it is necessary to take in handling them.

"Handbook for Process Photographers" is published by the author, Everett R. Eaton, Effingham, Illinois.

"A History of Printing in Colonial Maryland"

In publishing this volume the Typothetæ of Baltimore has contributed a valuable addition to the bibliography of the history of printing in America. Although Maryland was the fourth of the English colonies, there has been very little available information concerning the early typographical history of the State except the meager details given in Isaiah Thomas's general history of printing. The author, Lawrence C. Wroth, first assistant librarian of the Enoch Pratt Free Library, of Baltimore, has devoted much effort to the compiling of information from original sources.

Several specimen pages of the printing of the period are reproduced and a chapter is devoted to imprints of the period. This chapter contains a list of broadsides, books and newspapers printed in Maryland between 1689 and 1776, with a brief description of each piece and the date of its publication.

As an example of the highest craftsmanship in bookmaking the book is of exceptional interest. The imprint of Norman T. A. Munder & Co. is in itself a guaranty of excellence, and the present volume is as near perfection as is humanly possible. It shows what can be accomplished when medieval craftsmanship and pride in one's work are combined with modern facilities in the production of books. As an example of the painstaking care exercised in the preparation of this book, every page was examined through a magnifying glass to make sure that every letter was perfect before going to press. It is the careful attention to such minute details that makes the difference between excellence and mediocrity.

Typography, makeup and decorations combine to give the book the colonial atmosphere so essential to the subject. Caslon Old Style has been used throughout, the body being monotype set in Caslon No. 337. The decorations are the work of Edward Edwards. Two editions of the book have been printed. The de luxe edition is limited to 125 copies printed on French hand-made paper and bound in leather with a simple but attractive cover design stamped in gold. Each copy is numbered and bears the author's autograph. The other edition, which is limited to 500 copies, is printed on an excellent grade of book paper and is bound in green cloth.

It is indeed gratifying to know that the spirit of craftsmanship and the love of art for art's sake still survives. The present volume will be appreciated by all lovers of fine books and its value will undoubtedly increase with time. Our heartiest compliments are extended to those who took part in its production; to the Typothetæ of Baltimore, to the author and to Mr. Munder and his associates.

"Gravure in Newspapers"

The value of the rotagravure supplement of the Sunday newspaper as an advertising medium is presented to advertisers in an attractive and effective way in "Gravure in Newspapers," a handsome and pretentious book recently published by the *New York Tribune*. This book, which is the same size as the usual gravure (or rotagravure) Sunday supplement, is attractively bound in tan board covers with the title in gold on a brown panel.

An interesting and understandable description of the rotagravure process is given, explaining the various operations from the preparation of the copy to the printing. Illustrations show the different operations. A brief history of gravure and its development is also given and a glossary of trade terms is included, which will prove of great benefit to the non-technical reader.

The value of gravure newspapers as an advertising medium is pointed out by a map of the United States showing the gravure circulation in the different States. Economy of rate and the possibility of buying circulation in the big trade centers where population is densest and where concentration of effort is likely to prove most profitable are among the advantages named.

That gravure reproduction is of a quality which interests the better class of readers is shown by the advertisements reproduced in the book. Fourteen specimen pages of gravure advertising are shown, each advertisement having an illustrative treatment, the full beauty of which is brought out by gravure reproduction. An atmosphere of richness and elegance, which has a strong appeal to the discriminating buyer, is imparted to the object advertised.

The method of pointing out the distinguishing features of the technique of each advertisement is unique and interesting.

The body of the advertiser's copy has been removed and a brief explanation of the illustrative treatment of the advertisement flashed in. The typography and general style of the original copy have been followed and the harmony of the advertisement preserved.

Practically all of the advertisements in this book are of the "human-interest" variety. The "reason-why" appeal is conspicuously absent. Perhaps the advertising expert who writes so entertainingly for a prominent trade journal would say that these advertisements are inefficient because they do not tell the reader *why* he should buy a particular brand of goods. Nevertheless they are decidedly appealing, and the class of merchandise usually advertised in gravure is the kind

Monotype composition has been used for the body matter of the magazine. Cheltenham Old Style, an attractive face which has suffered through indiscriminate use in this country, has been used for the text. Della Robbia has been used for all headings and subheadings (except the title for the first article), and the use of these two faces is decidedly pleasing.

Unfortunately display composition is not on the same high plane as book composition, as a study of the advertisements reveals. Display composition resembles the style in vogue in America twenty years ago. Too many display lines and the use of ugly type faces are the outstanding features. Block letters are used extensively, to the great disfigurement of the advertisements, and the excessive use of rule within the border

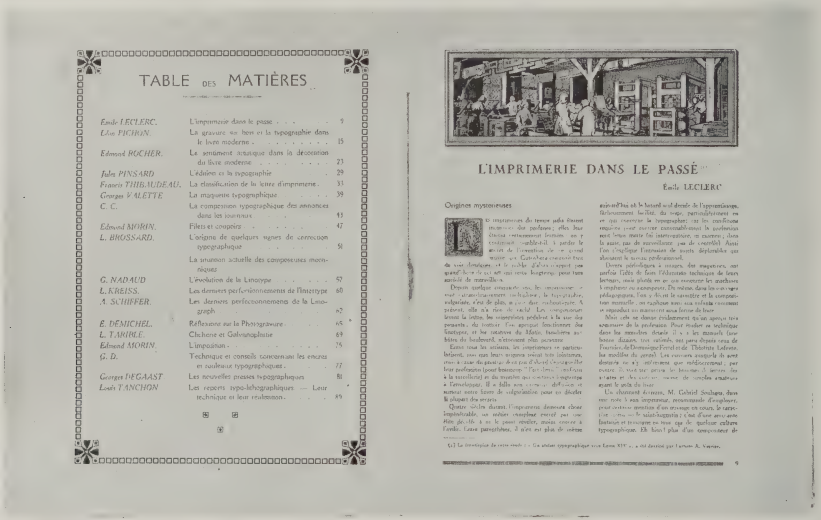


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L'IMPRIMERIE DANS LE PASSÉ

Emile LECLERC

Origines mystérieuses

Two facing pages from the special typography number of *Papyrus* showing table of contents and first page of reading matter.

best advertised by attractive and relevant illustration. For example, a Coles Philips picture is more effective than the best written and most logical copy for convincing the reader of the eye-attracting qualities of "Spiderweb" hosiery.

The material for this effective demonstration of the value of gravure advertised was prepared by the *New York Tribune* and printed by Alco-Gravure, Incorporated, from positives made by The Renniere Process, Incorporated, New York city.

"Papyrus" Typography Number

Whether or not the reader understands French he will find much of interest in the special typography number issued by *Papyrus*, a trade journal devoted to the industries connected with paper. Even if he is unable to read the interesting and instructive articles in this excellent magazine the reader will find the typography, illustrations and decorations worth a careful study. THE INLAND PRINTER has received a copy of the limited de luxe edition printed on Lafuma paper, a book paper of exceptional quality. The foreign price of the de luxe edition is 27 francs, the ordinary edition 9 francs, 50 centimes.

The typography of *Papyrus* shows some American influence, but in makeup and general appearance it is essentially French. The editor, Georges Degaast, is a keen student of the typographic art of all countries and he has upheld the traditions of the country of Garamond, Estienne and Didot.

and the underscoring of lines are not pleasing to the American eye. However, these defects are common in the typography of some parts of Europe and the old order still has a few devotees in America. In spite of these faults French display composition is characterized by excellent balance and proportion, and these qualities keep the advertising from being wholly unattractive.

The illustrations and ornaments which accompany the text are especially interesting and worthy of note. Wood engravings are used extensively and add much to the effective appearance of the pages. Many of the ornaments are the work of students at the École Estienne, one of the leading printing schools in Europe.

If the reader has the good fortune to understand French he will find the articles of special interest, describing as they do the progress of the graphic arts in France. The subjects dealt with include the historical side of printing, wood engraving, typography and decoration in book printing, the classification of type faces, photoengraving, electrotyping, ink, rollers and presses. Articles are also devoted to each of the three slug-casting machines most used in France, the linotype, the intertype and the linograph.

Papyrus is now preparing another special edition devoted to paper products (Les Transformations du Papier). The office of the publication is at 30 Rue Jacob, Paris VIe.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

"Speeding Up the Presses"

A booklet entitled "Speeding Up the Presses" has been issued by the Craig Sales Corporation, 636 Greenwich street, New York city. The booklet describes the Craig electro-magnetic gas device and how it increases production and decreases waste in the pressroom through the elimination of offset and static electricity, with their attendant troubles.

Ludlow Issues House-Organ

We have just received a copy of Volume I, No. 1, of the *Ludlow News*, the house-organ of the Ludlow Typograph Company, Chicago. It consists of eight pages, approximately 6 by 9 inches. Although practically all the reading matter is devoted to the company and its products, it is an interesting magazine. The *Ludlow News* will be sent free to any printer or publisher on request.

Eagle-A Stationery in Cabinet Form

In response to a demand for Eagle-A standard papers in cabinet form the American Writing Paper Company has brought out an artistic and practical cabinet. Four of the most popular brands are put up in these cabinets, Coupon bond, Contract bond, Acceptance bond and Old Chester Mills. The cabinet, which is of a steel-gray color with ripple finish, has been prepared by the United States Envelope Company. The Eagle-A trade-mark, the grade name and the signature of the American Writing Paper Company are stamped in gold on the cabinet. Each cabinet contains 250 sheets and envelopes. Much favorable comment was received when these cabinets were exhibited at the second annual convention of the National Association of Steel and Copperplate Engravers at Pittsburgh.

New $8,000,000 Printing Plant for Chicago

An $8,000,000 printing plant will be erected by the W. F. Hall Printing Company, of Chicago, on a seventeen-acre tract of land bounded by Diversey Parkway, Wellington, Kilpatrick and the Northwestern railway, purchased at a price of $175,000. Founded in 1892 by William Franklin Hall, the company is now one of the largest printers of catalogues and magazines in the world, and has outgrown its huge plant at Chicago avenue and Superior street.

Koester & Zander, the Chicago realtors from whom the site was purchased, had been holding this tract for several years waiting for some industry which would erect a plant suitable for a residence neighborhood. It was stipulated that any buildings erected must be of pleasing architecture, and no foundry, machine shop or lumber yard was considered. Another condition was that in order to avoid smoke and grime the purchaser must use only electric power. Offers from no fewer than twelve concerns were refused although they involved more money than the Hall company has paid.

The Hall company is going far beyond the conditions stipulated by the realtors. The land will be greatly in excess of the company's needs for many years to come, and for the present the additional space will



Electrotypers' New Emblem

be used for recreation features for the employees, such as tennis courts, baseball diamonds, outdoor swimming pool, etc.

Work will begin immediately on the first unit, and it is expected that the entire plant will be completed within five years.

Printing Scholarships

Two scholarships of $200 each have been donated to the department of printing and publishing at Carnegie Institute of Technology, Pittsburgh. The donors are the Miller Saw-Trimmer Company, whose scholarship is their second annual gift, and the McGregor-Cutler Printing Company, both of Pittsburgh. The awards are to be made at the discretion of the faculty to students showing scholastic aptitude.

The department of printing and publishing at Carnegie Tech. is held in high favor by the printing trade in Pittsburgh and vicinity. Many of its students are sent to the school by various printing companies located in the city. Its night classes are especially popular, and each year the department has had to close enrolments prior to the opening of the fall term.

The regular four-year course leading to the degree of bachelor of science in printing is designed to equip its graduates for executive capacities in the industry.

Electrotypers Select Emblem

From more than sixty designs submitted, the International Association of Electrotypers has chosen an emblem. The design selected is the work of Walter H. Gage, of Battle Creek, Michigan. It was selected because of its neat design, which deviates from the overworked conventional emblem. The center portrays a powerful molding press used in electrotyping. While this typifies the mechanical side of the business, it also suggests the strength of the organization. The electric flash symbolizes the use of electricity in the industry.

Walter H. Gage, the designer of the emblem, is a son of Mr. and Mrs. Fred W. Gage, of Battle Creek, Michigan. He has studied at the Chicago Art Institute and at the National Academy of Design in New York city. In the fall he expects to return to Battle Creek and take a position as typographic designer and illustrator at the Gage Printing Company.

D. M. A. A. Board of Governors Arrange Convention Plans

With one hundred per cent attendance and the kind of enthusiasm that moves mountains, the International Board of Governors of the Direct Mail Advertising Association held its semiannual meeting in Cincinnati on Saturday, August 12, and made arrangements for the fifth annual convention of the association in that city, to be held October 25 to 27. Members of the board present were Joseph Meadon, of Detroit, president; Frank Hunt, of Toronto, first vice-president; Louis Balsam, of Detroit, executive secretary; Frank L. Pierce, New York city, treasurer; Homer J. Buckley, Chicago; Charles R. Wiers, Philadelphia; Robert E. Ramsay and Robert C. Fay, of New York, and George B. Hendrick, of Chicopee Falls, Massachusetts.

Gordon E. Small, general chairman, and other members of the Cincinnati executive committee in charge of plans for the convention met with the Board of Governors. Besides Mr. Small, Cincinnati was represented by Thomas Quinlan, Jr., managing director of the convention; Frank R. Adams, E. H. Enck, Alan Rogers and William H. Kaufmann.

Managing Director Quinlan, who also is convention and publicity manager of the Cincinnati Chamber of Commerce, went into details regarding preparations for the great exhibit which is to feature the convention. He said that nearly half of the exhibit space already had been sold.



New Home of the Rumford Press at Concord, New Hampshire

General Chairman Small reported that at least two thousand persons will attend the convention. He said that many of the visitors, members of the Mail Advertising Service Association, of which he is president, would remain over after the convention of that organization, which will be held in Cincinnati on October 23 and 24. Mr. Small said that some of these letter-shop owners have never before gone to a D. M. A. A. meeting, but they are convinced that the Cincinnati gathering will be well worth taking in.

Homer J. Buckley, of Chicago, founder and first president of the D. M. A. A., described the coming convention as a "university post-graduate course in advertising."

Rumford Press Builds New Plant

The two photographs on this page show the exterior and part of the interior of the modern fireproof plant recently erected for the Rumford Press at Concord, New Hampshire, by the Aberthaw Construction Company, of Boston. The building is a reinforced concrete structure 80 feet wide and 180 feet long, with elevator towers at front and rear. The total amount of floor space is 60,000 square feet. The building has granolithic floors and steel sash, and its construction is as fireproof as possible.

The top floor contains the proofroom, monotype keyboards, monotype casters (each of these departments is in a separate room), while the composing room is located in the center of the floor. At the rear of this floor are the engraving department and the job pressroom. The saw-tooth construction of the roof insures unusually good lighting.

The pressroom occupies the whole of the third floor and contains twenty-six large presses, six of these being Miehle flat beds, eight Cottrell rotaries and twelve Cottrell flat beds. Each press has individual motor drive, with up-to-date control equipment.

The second floor is given over to the bindery. About one-third of the ground floor is used for the business offices, the remainder as a paper storeroom. A small basement contains the heating apparatus.

The interior of the pressroom, shown at the bottom of this page, suggests the order and cleanliness that prevail in all departments of the Rumford Press as well as the perfect lighting so essential to good work and the health of employees.

"The Linotype News"

The latest addition to the publicity issued by the Mergenthaler Linotype Company is *The Linotype News*, a well printed and interesting four-page newspaper. The *News* is made up in a most attractive manner and contains a great deal of information about the printing and publishing trades. It will be of special interest and value to the publishers of weekly newspapers, furnishing as it does instruction in the use of composing machines for display composition and showing models of the best style in newspaper makeup.

The dress of the paper will be changed with each issue, the makeup being that of some prominent newspaper, with a demonstration and explanation of how that paper is composed on the linotype. The new paper is published in five different editions, an edition for the territory covered by each agency of the company, New York, Chicago, San Francisco, New Orleans and Canada.

The Linotype News is a publication which will undoubtedly be of interest and service to all owners or operators of linotypes. It will be sent free of charge to all persons in the industry who ask for it.

Filipinos Learning New Methods

Clyde L. Skinner, Far East representative of the Miller Saw-Trimmer Company, writes most interestingly from Manila, where he is at the present time demonstrating automatic feeders and saw-trimmers to the printers of that city and vicinity. Mr. Skinner states that he is dividing his time between teaching the mechanics how to erect and demonstrate the machines, and teaching the local representative salesman how to sell them.

One machine was recently delivered to Baguio, a small town north of Manila in the heart of the Igorotes country. This machine was transported one hundred and seventy-five miles by train from Manila, thence by wagon forty miles. It is being installed by a Belgian Catholic mission devoted to educating the Igorotes. It will be employed in printing literature used in connection with the missionary work. Mr. Skinner says the average Filipino readily masters the adjustments of the automatic feeders and quickly develops into a first-class operator. The employing printers are quick to perceive the advantages of automatic feeding, and if business conditions were improved many of them would place orders for immediate delivery.



The Pressroom of the Rumford Press. Other Departments Are Equally Bright and Cheerful

"Yea and Nay of Engraving"

A third and enlarged edition of this handsome and useful booklet has been issued by the Barnes-Crosby Company, 226-232 West Madison street, Chicago. It contains a great deal of useful and interesting information about the different kinds of photo-engravings used in illustrating advertising. The text is written so that the non-technical reader can understand it, and numerous illustrations show the results obtained by means of various engraving processes.

New Manager for Chicago Intertype Office

B. F. Chittick, for two years manager of the Intertype Corporation's Chicago office, has resigned that position in order to take up his new work as special intertype field representative in the Chicago territory.

Mr. Chittick is succeeded by J. H. Palmer, who joined the intertype forces some months ago as assistant to G. C. Willings, vice-president in charge of sales. Mr. Palmer, who was formerly with the General Motors Corporation, is a sales executive of long experience. He has made an exhaustive study of the intertype and the composing machine field.

A dinner in honor of Messrs. Chittick and Palmer, given in Chicago by Vice-President Willings on July 22, was attended by all representatives of the Chicago branch. Mr. Willings announces that during the six months from January to June this year the corporation's business was greater than during any previous entire year.

Growth of Franklin Price List

Increase of more than fifty per cent in the number of pages in the Franklin Printing Price List, within a period of one year, is announced by the Porte Publishing Company. Latest additions and revisions, together with the enlargement of several sections of the list, bring the total number of pages to 686, as compared with 438 pages in July, 1921.

Among the notable improvements in the Franklin Printing Price List during the past year was the printing of four pages of one section in full colors, illustrating the four popular styles of binding for blank books. Many other sections have also been profusely illustrated with samples of work for which tables were compiled. Much attention was devoted to the difficult problems connected with the printing of booklets and pamphlets of various classes, with the result that section No. 17 now consists of five parts, covering almost every possible phase of pamphlet and booklet work.

George Alfred Furneaux Passes Away

To the many friends of George Alfred Furneaux the news of his death will be received with deep regret. Active for many years in the printing trade of Chicago, Mr. Furneaux was well known and highly respected, and his passing leaves a vacancy in the ranks of that school of printers which was so prominent following the early eighties.

Mr. Furneaux was born in London, England, on January 7, 1854. He came to this country when a boy of six years, and at the age of sixteen started his apprenticeship at the printing trade in the plant of the Webb Stationery Company, of Cincinnati, Ohio. During the year 1881 he moved to Chicago, and about that time started to work for the firm of Shepard & Johnston, the predecessor of The Henry O. Shepard Company. His period of service with The Henry O. Shepard Company, broken occasionally by trips to other parts of the country, extended over thirty-five years, a large part of this time being as superintendent of the composing room, where he had the supervision of much of the work in connection with the production of THE INLAND PRINTER.

As a member of Chicago Typographical Union No. 16, Mr. Furneaux took an active part in union affairs. He was also active in the work of the Old-Time Printers' Association of Chicago, and was an honorary member of the Chicago Club of Printing House Craftsmen.

Mr. Furneaux passed away on Friday, August 18. Funeral services were conducted by Kenwood Lodge, No. 800, A. F. & A. M., of which he had been a member for a number of years and in the work of which he had always taken an active part. He is survived by his widow and two sons, Fred C., who is with The Henry O. Shepard Company, and Harry C. Furneaux.

Oakland's New Graphic Arts Building

A Graphic Arts Building recently erected in Oakland, California, by Horwinski Brothers, is one of the finest and most up-to-date structures on the Pacific Coast occupied by printers. It is a four-story reinforced concrete structure built to meet the requirements of the printing trade with regard to light and rigidity. The building is 50 feet by 140 feet, with center entrance and lobby to the elevator and stairway.

Prior to the earthquake and fire, Max Horwinski and his brother, the owners of the new building, were in the poster printing business in San Francisco. Before the ashes of their old building were cold they had established new quarters in Oakland, where they decided to remain. Their plant on the second floor of the new Graphic Arts Building is furnished with modern equipment for turning out the class of work in which they specialize.

The other firms occupying the building are Bray & Mulgeu, commercial printers; the Nesbit-Crimmett Company, trade composition; E. H. Hubbe, bookbinder; Goodhue Printing Company; Carruth & Adamson, commercial printers. At the time of writing the ground floor is unoccupied. It contains 7,000 feet of floor space with plate-glass fronts, and it is expected that these stores will soon be taken, as the street is becoming an important business center.



The New Graphic Arts Building at Oakland, California

On account of the advanced youth of Charles W. Carruth, whose hair is white as snow and who is still active in the production of fine printing, we are giving a few details of one of the oldest printing businesses in Alameda county.

In 1888 Charles W. and George R. Carruth established the firm of Carruth & Carruth in Oakland. Charles had served his apprenticeship in the office of the Lawrence (Kansas) *Tribune* and had worked for several years in the state printing office at Topeka, Kansas. George had gained his experience as manager of the Jacksonville (Florida) *Union*. In 1898 Charles gained full control of the business and in 1901 sold a half interest to Daniel P. Adamson, who had entered the firm in 1890 and had risen from apprentice to business manager. When the firm moved to new quarters in the Graphic Arts Building the corporate name was changed to Carruth & Adamson.

Mr. Carruth was president of the first short-lived Typothetæ of 1900, later holding offices as treasurer and president of its successor, the Alameda County Franklin Association. Mr. Adamson was secretary of the Employing Printers' Association, and is a director of the present Alameda County Typothetæ.

Free Courses in Typography

Special courses in the various branches of typography are offered free to both men and women by the New York Evening High School. These courses include general and advertising typography, cost finding, proofreading and copy preparation. Those who are interested should apply at the office of the school, Washington Irving High School building, Irving place near Sixteenth street, between 7:30 and 9:30 in the evening. The classes open September 11.

Co-operative Direct Advertising

Direct advertising has made some phenomenal strides since last fall, for which considerable credit is due to the convention held at Springfield by the Direct Mail Advertising Association. Many large industries have discovered the possibilities of direct advertising in coöperative publicity.

The Hampshire Paper Company has developed an interesting campaign, which is now well under way. An attractive series of mailing folders, illustrated in three colors by a prominent artist, were prepared. The series consists of twelve folders, each printed on a different color of Old Hampshire bond. Each folder contains a complete story written in a humorous vein. The humor, however, is well handled and maintains a dignified atmosphere. These folders go to the consumer and emphasize the value of advertising and the importance of better printed advertising matter.

Each printer who took on this service pledged himself to make up a careful mailing list and to mail regularly for twelve months under first-class postage a specified number of folders. With each folder is furnished an envelope of the same color, bearing the title of the folder. Each folder bears the imprint of the printer. A four-page bulletin giving timely information about direct advertising is sent to the printer each month with the allotted number of folders and envelopes. In addition to this service many special booklets of specimen letterheads and better-letters information are distributed from time to time.

Lawrence A. Dudley, advertising manager of the Hampshire Paper Company, states that the campaign has proved very popular with printers. Each monthly edition is now more than twice the original estimate.



Series of Direct Advertising Booklets Supplied to Printers by Hampshire Paper Company

Brief Notes of the Trade

Benjamin Sherbow, whose typographic service is known among advertising men and publishers from coast to coast, has moved his business and his residence from New York city to Patchogue, Long Island.

An attractive brochure illustrating Afton Black has been issued by Frederick H. Levey Company, New York city. The booklet was printed by the Bartlett-Orr Press and contains several beautiful halftone illustrations printed with Afton Black.

The decorative possibilities of bronze powder for booklets, cards and folders is attractively demonstrated in a folder issued by the E. I. DuPont de Nemours Company, Parlin, New Jersey. The green ink, bronze powder and an embossed first page have given this simple folder considerable richness and distinction.

The Cleveland Folding Machine Company announces that its San Francisco office has been discontinued. In the future the company will be represented west of the Rocky Mountains by Printers Machinery Supply Company, San Francisco and Los Angeles; American Type Founders Company, Portland; Barnhart Brothers and Spindler, Seattle.

The Challenge Machinery Company, of Grand Haven, Michigan, has prepared a series of card letters containing useful suggestions for printers' advertising. The cards are 4 inches by 7 inches in size and are printed in attractive colors. They will be sent free to any printer on request.

The Christensen Machine Company, of Racine, Wisconsin, manufacturers of the Christensen wire stitcher feeders, have appointed George R. Swart & Co., with headquarters in New York and Chicago, the sole agents to market the entire output of their factory. The Swart organization has handled this equipment in the East for the past three years with great success. There are over two hundred and thirty Christensen equipments operating in the United States. The trade will also be interested to know that recently an attachment has been perfected for automatically handling extension cover work on this equipment.

Steady and rapid has been the growth of the Pittsburgh Type Founders Company since its organization in 1912. Starting in a small way by supplying printers with metal alloy rule, spaces, quads and a few type faces it is today in a position to furnish complete equipment for the printing plant. The company also maintains an engineering staff which is at the disposal of the trade in planning efficient plants. The company was incorporated in 1916 with a capital of $25,000. By 1921 the capitalization had increased to $300,000. The officials of the company are men of practical experience and their success has been due to the quality of their products and their service to printers.

Seventy years in the newspaper game is the record of Homer H. Rowell, veteran financial editor of the Rochester (New York) *Democrat and Chronicle*, who recently celebrated his eighty-fifth birthday compiling the market reports as usual. Mr. Rowell began his career as an apprentice when he was fifteen years old and served as a journeyman until forty-five years ago, when he became financial editor of the *Democrat and Chronicle*. He used to set his own copy, editing it as he went along, and when composing machines were introduced he became an expert operator. Mr. Rowell believes that it is hard work that has kept him young.



From Sulphite to Linen

Whitaker Bond Papers are Standard

THINK of the very finest bond papers you know. Think of the best medium grade and popular priced bonds in the country. Think of the big tonnage items, the sulphite bonds, water-marked and unwater-marked. There they are, beginning with Printcraft and continuing through the whole list of Eagle A standards and Strathmore Quality Papers; the *best*, the recognized pace-makers, both for quality and for price, are *Whitaker* Standards.

The printer who once fully realizes the scope of our bond and ledger paper operations,—who once studies our catalog price list, ceases to be a shopper. He could search the whole world over without finding better values or more responsive service.

THE WHITAKER PAPER COMPANY



Affinities

THE COATING on a cardboard must not only be smooth—it must also have an affinity for ink—a greater affinity than the printing plate.

Otherwise, when the plate and the cardboard come together, not all of the ink will be transferred.

When this occurs, as it frequently does, the ink must be re-mixed, and the full value of the cut lost.

COLLINS

ULTRAFINE COATING

This grade of coating (our own secret formula) possesses affinity for standard printing and litho ink to an exceptional degree. It takes *all* of the ink from the plate, thus giving a most faithful reproduction of the subject. Each microscopic half-tone dot is given its true value.

The elimination of re-mixing or "doctoring" inks also saves much valuable time, and often becomes an important factor in the cost of the job.

ULTRAFINE COATING is used on—

ULTRAFINE LITHO BLANK
RELIABLE LITHO BLANK
ULTRAFINE TRANSLUCENT
ULTRAFINE EMBOSSING TRANSLUCENT

Use Collins Ultrafine Cardboards for Folders, Booklets, Covers, Calendars, Window Cards, Etc.

TRADE MARK

A. M. COLLINS MANUFACTURING CO.
226 Columbia Avenue
PHILADELPHIA, U. S. A.

Makers of "Ultrafine" Coated Cardboards and Cover Papers

Butler

BUTLER PAPER is marketed through the Butler Divisions. Each Division which sells the paper is a part of the organization which controls the making of the paper — standardizes the manufacture, and exerts constant and scientific efforts to the attainment of uniformity.

Thus, when you deal with a Butler Division, you deal with Butler.

You deal not only with some one who has the neighborly desire to meet your particular needs in paper — you deal with some one who has the means, the influence, and the resources to make this desire a reality.

Butler Paper Corporations

NEW YORK CHICAGO SAN FRANCISCO

Divisions of Butler Paper Corporations
Distributors of Butler Brands

DOMESTIC

J. W. Butler Paper Company, Chicago
Standard Paper Company, Milwaukee
Butler Paper Company, Detroit
Central Michigan Paper Company, Grand Rapids
Mississippi Valley Paper Company, St. Louis
Missouri-Interstate Paper Company, Kansas City
Southwestern Paper Company, Dallas
Southwestern Paper Company, Houston
Sierra Paper Company, Los Angeles
Pacific Coast Paper Company, San Francisco
Pacific Coast Paper Company, Fresno
Mutual Paper Company, Seattle
Endicott Paper Company, Portland

EXPORT

National Paper & Type Company, New York
For Latin America
Patten Company, Ltd., Honolulu, T. H.
Butler American Paper Company, New York, Chicago, San Francisco
For all other export markets

BUTLER BRANDS Paper THE BEST



Far up in the Arctic Circle and deep in the jungles of Africa—on every frontier of civilization—you find the Linotype.

Under the most adverse conditions these machines give uninterrupted service because they were built without compromise. Every part of the Linotype is there because the machine is better for it and every part fits into the big scheme of simple operation.

The illustration shows an operator changing the lower magazine of a Model 8 Linotype, from the front, of course, because that is quicker and more convenient for the operator.

NIBROC

NIBROC